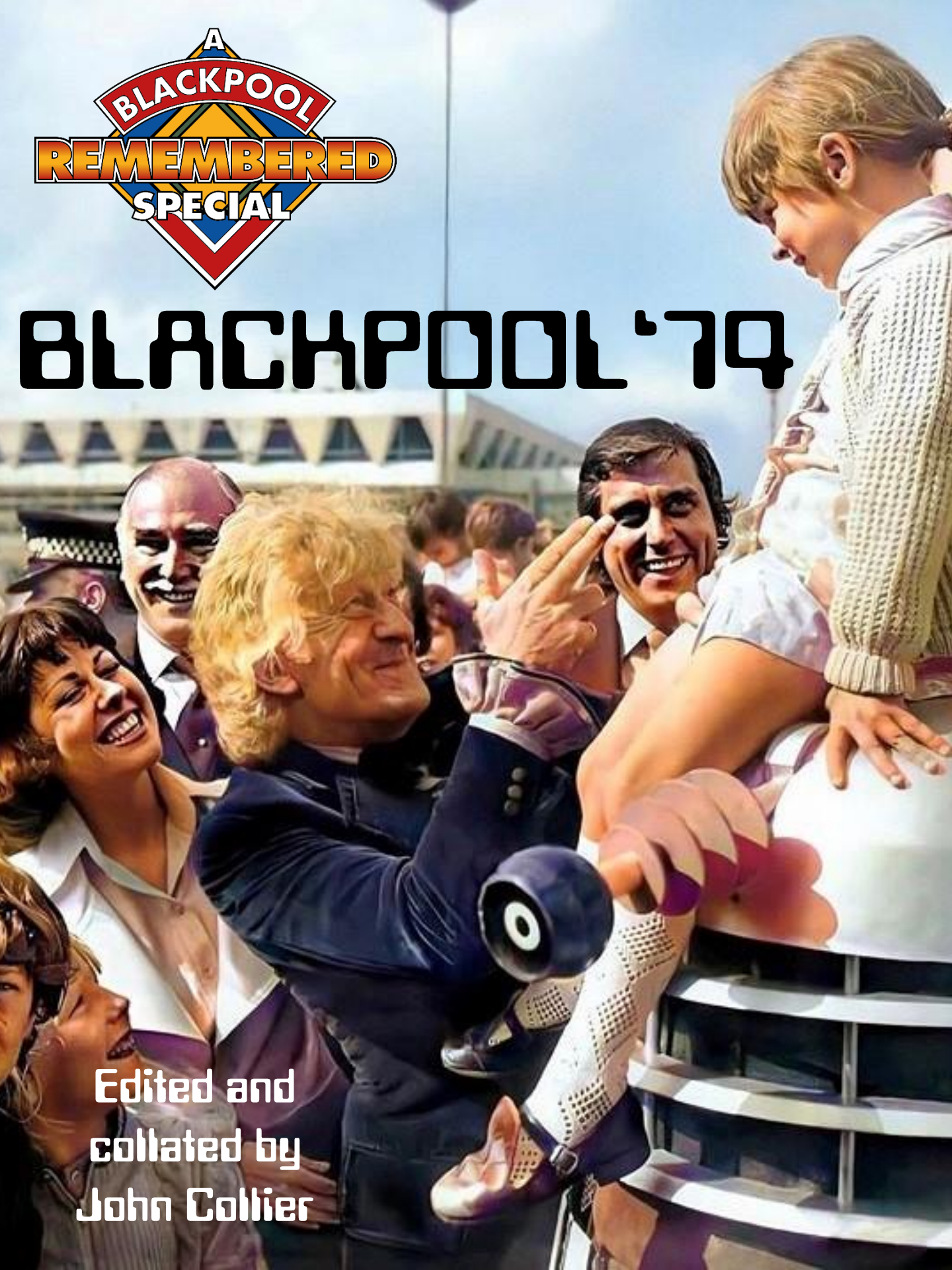
A BLACKPOOL REMEMBERED SPECIAL

BLACKPOOL '79



Edited and collated by John Collier

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BLACKPOOL '79

Edited and collated by

John Collier

BACK TO THE BEGINNING
JOHN COLLIER

Where were you in 1974?

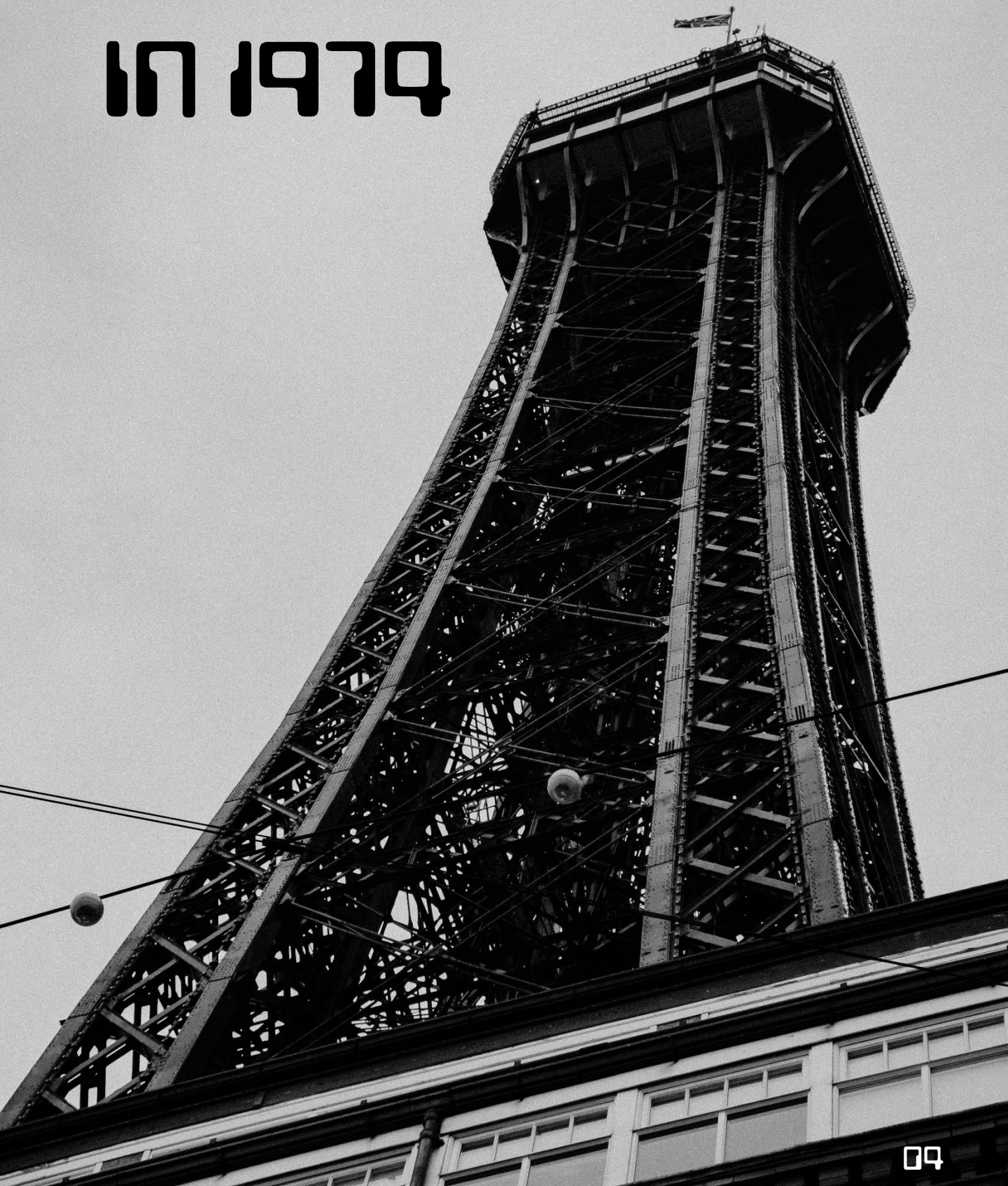
I can tell you that during that particular year I spent a number of days and nights in Blackpool, and on one of those occasions I went to a certain exhibition on the Golden Mile for the very first time.

Throughout the Seventies my uncle Ken and aunty Gloria ran two businesses that were a stone's throw from Chapel Street. Their final venture (before they relocated to their native Stoke-on-Trent in the early Eighties) was the Lindale Café on Dale Street which, I am happy to report, is still going fifty years later.

Their first business was a bed and breakfast called Beach View on Princess Street (since demolished). Happy memories from there include the distinctive smell that certain Blackpool boarding houses still have, sleeping in the front bedroom where there was a satisfying view of the tip of the top of the Tower (a comforting sight at bedtime), and a choice of Kellogg's Variety boxes of cereals for breakfast. Around the corner, there was also a great newspaper shop that sold Batman comics. If you stood on the opposite pavement you could just make out visitors leaving the depths of the exhibition and re-emerging to the sights and sounds of Bonny Street.

The old holiday snaps on this page were taken in 1974. They capture a time of innocence and endless possibility. Being just five years old I wasn't thinking about a time when the exhibition would be gone. Neither would I have imagined that for the rest of my life I would make regular return visits to the site to pay homage to this special place. The latest occasion was in January 2024 which is when I realised that this year would mark the 50th anniversary of the official opening. Hence the *Blackpool Remembered* Special you are now reading. I hope you enjoy your journey back to the beginning.

BLACKPOOL IN 1979



BLACKPOOL IN 1974

Blackpool's reputation as a seaside destination began way back in the middle of the 1700s when visitors travelled there to bathe in the sea in order to improve their health.

By the end of the 1800s the town was synonymous with fun and glamour – it had become a magnificent 'playground' for the Northern manufacturing towns, and earned it's crown as Britain's most popular destination.

The 20th century was a far more turbulent time for Blackpool. By the end of the 1900s it was suffering from a decline in popularity and witnessing significant social problems. It was also under threat from the sea with the central part of its seafront requiring rapid reconstruction.

So what was it like in 1974? The year that the original *Doctor Who* exhibition opened on Chapel Street. It's fair to say that it was experiencing a real period of change. In 1965 Tom Mellor and Partners had been commissioned to produce a plan to remodel the town centre. Ideas included an elevated pedestrian walkway over the roads connected to the first-floor levels of new and existing buildings.

One initiative that was finally realised in 1971 was the police headquarters and courts complex on Bonny Street (on land that had previously been occupied by slum housing) and directly opposite the exhibition exit. At the time of writing these facilities are due for demolition as the area is redeveloped once more.

4 — THE STAGE and TELEVISION TODAY, April 11, 1974

EASTER SONNET

Hartley waxes lyrical over Blackpool holiday attractions

Easter is traditionally the time for blossom when old Mother Nature begins to put on her gay clothes in anticipation of longer days and summer sunshine. And not only Mother Nature — the seaside scene wakens after the winter hibernation, the spring cleaning is done, and thousands of doors from the lofty portals of the posh hotels to the freshly painted vestibules of the humblest boarding-house, are thrown open in expectation of the season's visitors.

Despite the prevailing economic gloom and the uncertainty as to what lies ahead, BLACKPOOL, for one, is confident that those visitors will come. Sixteen million holidaymakers made this gem of the northwest coast their playground last season and the expectation is that that figure will be comfortably exceeded in the coming one — notwithstanding a recent prediction by Blackpool hoteliers' association secretary ERIC POLLITT that local costs will shoot

BLACKPOOL IN 1974

Dirty loos tarnish the Golden Mile

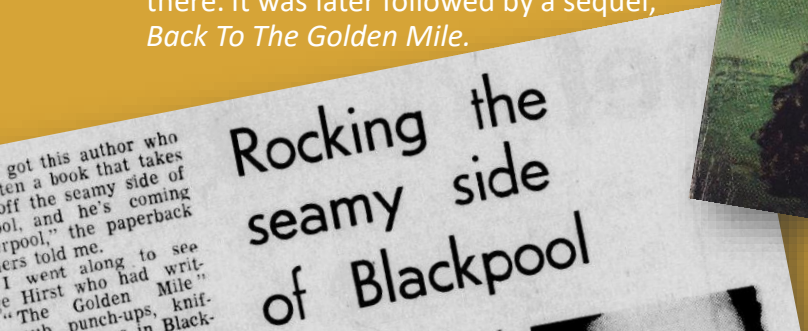
BLACKPOOL'S loos let it down in a survey of Britain's holiday resorts published by the AA Drive magazine today.

A 1972 visitor survey suggested that 6 million people made 16 million visits to Blackpool, but it also identified that two-thirds of all visiting parties included someone deemed to be old (i.e. older than 45!). It also stated that three-quarters came from lower social groups and the majority came from Lancashire or neighbouring counties.

Nevertheless, the survey found that Blackpool still had a large and propsperous tourism business, though some visitors were being deterred from visiting by its perceived unfriendliness, dirtiness, lack of parks and gardens, inadequate sports and recreation facilities and poor food options.

In Spring 1974 the *AA Magazine* published findings from a recent survey of motorists who voted Blackpool joint sixth out of ten seaside holiday resorts when it came to the condition of it's public lavatories.

Author George Hirst wasn't helping the town's reputation either. His paperback release, *The Golden Mile*, was billed as a 'Mafia-style story of pub fights, knifings and bombings that takes the lid off the seamy side of Blackpool'. Although, he did admit that he had never witnessed anything of the sort on his many visits there. It was later followed by a sequel, *Back To The Golden Mile.*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"The Golden Mile"
punch-ups, knif-
Rocking the seamy side of Blackpool

DOCTOR WHO IN 1979

DOCTOR WHO IN 1979

In December 1973 Jon Petrwee appeared on the cover of *Radio Times* to publicise the new series of *Doctor Who* which would be his final one playing the Doctor.

That week viewers would be able to watch episode one of *The Time Warrior,* featuring the Doctor's new companion Sarah Jane Smith, played by Elisabeth Sladen. News of this casting had been made public earlier in the year and Elisabeth had appeared in the *Radio Times* 10th anniversary special in a commissioned photograph taken at Peckforton Castle in Cheshire promoting the story. Unusually, the titles of all the stories in Season 11 had also been printed alongside this picture, giving fans a rare insight into what was to come. It also ruined the production team's attempts to keep certain surprises such as the appearance of dinosaurs!

Above: *Radio Times* cover and internal illustration from December 1973. Left: Photograph of Elisabeth Sladen in *The Time Warrior* that featured in the *Radio Times* 10th anniversary special alongside the listings for Season 11 serials.

DR WHO IN 1979

As well as a new companion the Doctor also had an updated title sequence for Season 11. Producer Barry Letts commissioned BBC graphic designer Bernard Lodge to come up with something different to the previous 'howl-around' effect.

Lodge was influenced by Stanley Kubrick's *2001: A Space Odyssey* which had used a new technique called slit-scan. This involved building up a sequence frame by frame and then using a moving camera and background of colours to create a tunnel effect.

Lodge had been looking through photographic books and felt inspired by stress-pattern photographs that were taken using polarised filters.

In all, it took three months to complete the thirty second sequence which contained a total of 750 individual frames.

The end product was a mesmerising sequence that drew viewers into the 1974 world of *Doctor Who*.

The new opening sequence also contained the now familiar diamond-shaped logo.

This design could also be seen on the exhibition signage outside the Police Box entrance in Blackpool.

DR WHO IN 1974

By the beginning of 1974, 54 year-old Jon Pertwee was still struggling to get over the departure of Katy Manning and the recent death of Roger Delgado.

He told the BBC that he would only remain on the programme if he received an increase in his salary. His request was denied, and on Saturday 9th February many newspapers printed stories about his departure. Pertwee was quoted as saying he needed a break from television and a desire to return to the stage. This wish would come true later in the year when he appeared in the Tony Lesser comedy *The Bedwinner* alongside Lynda Baron. The production opened in Norwich on 29th July followed by performances in Wolverhampton, Cambridge and Nottingham. It concluded its run in London on 5th October.

It didn't take long for the production team to find Pertwee's replacement. Relatively unknown Tom Baker had already been recommended to Barry Letts by the BBC's Head of Drama Serials, Bill Slater who had directed him in a TV adapatation of Shaw's *The Millionairess.* Baker's casting appeared in print just one week after Pertwee's announcement. Many articles featured publicity shots of Tom with Elisabeth Sladen.

Old Time Lords never die—they just get younger than ever

KNOCK, KNOCK, WHO'S HERE..?

MERSEYSIDE'S OWN DOCTOR WHO — TOM BAKER — TALKING TO NICK PINNOCK

TOM BAKER has the perfect imagination expected in a man who spends his life travelling through time. His preference for the future does not prohibit a keen interest in the past.

His tall, upright, rugged appearance is in concert with the mental image conjured up of a nomadic Time Lord. He meets the requirements of the 350-year-old Doctor Who The Fourth.

Yet, curiously, you may have noticed that the Doctor is getting younger and contrary to the myth-held view—not eternal (doubtless a safeguard against possible falling ratings).

In it's eleven year run the programme has become one of television's most popular, and it is estimated some 60 per cent of viewers are now adults.

A Welsh University has set up a Doctor Who Society (similar to the Pooh Bear Admiration Society at Oxford) and a professor recently sought help from one of the programme scripts for a lecture.

William Hartnell was the first to travel through time. After three years, he gave way to Patrick Troughton, who underwent a four year stint before being superceded by the current Doctor Jon Pertwee.

Pertwee continues in the role until June, after which viewers will be left to suppose for six months before the launching of the fourth Doctor early in 1975.

He's never been back

Baker was born in Fountains Road, Kirkdale, and spent his childhood in Liverpool. On leaving school he joined the Army for National Service and it was then he thought of making acting his career.

"I always liked a good story as a child and I come from a family of great story tellers," he said yesterday. "Acting is really just the telling of a story.

"I count the Army to be one of my high spots, because it was really the single event in my life which was flexible."

He spent two years in the Services and convinced himself he could make a career out of acting.

As a member of the National Theatre Company he played leading roles in The Merchant of Venice, The Idiot, A Woman Killed With Kindness and The Rules of the Game.

His first major film part came with his casting as the mad monk Rasputin in Sam Spiegel's film Nicholas and Alexandra. He can be seen currently portraying an evil prince in the successful film The Golden Voyage of Sinbad.

Baker—who says he turns down parts that do not interest him—has never appeared in the theatre in Liverpool, and is certain he would feel "slightly self-conscious" if he ever did.

Now aged 40 and unmarried, he leads a spartan life living in a one room flat in Pimlico, West London. He enjoys touring pubs, drinking with his friends and has no interest in possessions.

He sees the part of the Doctor as the highlight of his career so far, and is no longer likely to be mistaken, as so often in the past, for Dr Jonathan Miller, Danny Kaye and Burt Lancaster.

His mother used to visualise him playing the parts of suave, well dressed tweedy spoken men. His career has not followed her expectations. While Pertwee plays the Doctor as a true gentleman, Baker is unlikely to follow the same pattern.

"I have no idea how the Doctor will dress or what style I will have to play him in. That has not yet been decided."

Baker has a passion for time-travel fantasy and science fiction. If given the opportunity to travel in time he would choose the life of a very rich man of the 18th century. Unlike Pertwee, he loves Daleks and Cybermen.

He sees the Doctor as a more interesting character than the last person he portrayed—Macbeth, at the Shaw Theatre in London. "I have taken the part because it is an area of acting which has enormous appeal since I am being asked to play a man who is not human—he is unique."

Bouncing up again

His initial contract for a year guarantees him twenty-six episodes and solid work for nine months. Although termed a low budget programme, each episode costs an average £13,000. But yet against this is the fact that the series has been sold in thirty-two countries.

In their search for a new Doctor, producer Barry Letts sought an established actor with a character "out of the ordinary."

Baker—who bears a facial resemblance to Pertwee—appears the obvious choice.

And how will the new Doctor be introduced? Said Letts: "The present Doctor goes into a cave and dies. But because he is a Time Lord he regenerates and bounces back again—looking remarkably like Tom Baker."

● DON SMITH'S visit to a faith-healer will now appear next week.

● The present Doctor—Jon Pertwee—with his "doubles," Patrick Troughton and William Hartnell. He will disappear into a cave.

Ssh . . . It's you know Who

The new Doctor Who is to be a former monk—Liverpool-born actor Tom Baker.

He is to take over as the star of the B.B.C. television series from Jen Pertwee.

Tom Baker has taken a strange path to stardom—six years a monk, two years a soldier, a merchant seaman, shipping clerk, hod carrier, plumber's mate—and for the past 14 years he has been in the acting profession.

The first 12 years of his acting career were a real struggle.

Then, overnight, he was chosen by Laurence Olivier to play Rasputin in Sam Spiegel's film Nicholas and Alexandra. After that he appeared with Merseyside's Glenda Jackson in Isabella of Spain.

He first caught the acting bug when he took part in a church play in Liverpool as a child.

And, 25-years-old Elisabeth Sladen, who plays Dr. Who's assistant, was born in Mossley Hill and now lives in London with her husband.

Tom, who is aged 40 and unmarried, spent his early childhood living in Kirkdale Road, Liverpool. He now lives in a one-room flat in Pimlico, West London.

His new one-year contract as Dr. Who is for 26 episodes and will take up most of his time for the next 12 months. Tom will not be seen on the screen until early January next year.

Above: Article from the Saturday 16th February 1974 edition of the *Liverpool Daily Post.*
Right: Article from the Friday 15th February 1974 edition of the *Liverpool Echo.*

DR WHO IN 1979

May 1973 saw the launch of the Target series of *Doctor Who* books with the first three titles (*Doctor Who and the Daleks, Doctor Who and the Crusaders* and *Doctor Who and the Zarbi*) having an initial run of approximately 20,000 copies each. These sold out quickly and the books were reprinted in late 1973 and early 1974. At the time each paperback cost 25 pence each.

Fans would have to wait varying amounts of time before they could get their hands on the Target versions of the Season 11 stories with *Planet of the Spiders* being the first release – sixteen months after its television screening. In the case of *The Monster of Peladon* there would be a six year wait! During the lifetime of the *Doctor Who* exhibition over 100 different Target titles would be available to buy in the BBC Enterprises shop. In 1974 a handful of other recent publications were also available, including the 1974 annual and *Dr Who Colouring Book* published by World Distributors, and the *Doctor Who Holiday Special* published by Polystyle.

Above: Season 11 Target novelisations. *The Time Warrior* (first published in 1978), *Invasion of the Dinosaurs* (first published in 1976), *Death to the Daleks* (first published in 1978), *The Monster of Peladon* (first published in 1980) and *Planet of the Spiders* (first published in 1975).

DR WHO IN 1979

Throughout 1974 Jon Pertwee made a number of personal appearances across the country with many of them taking place across the Midlands.

On Saturday 2nd March he travelled to the Co-op superstore in Glenfield, Leicester in the Whomobile, signing autographs and handing out competition prizes.

On Friday 19th April (the week after the Blackpool opening) he visited several book shops in Birmingham. The whistle stop tour took in W. H. Smith at 10.00am, Woolworths at 11.45am, Hudson's Bookshop at 2.30pm and Midland Educational Bookshop at 3.45pm.

On Saturday 13th July he opened the Nottingham Motor Show. He made a return visit to the city on Monday 26th August with a 'star appearance' at Wollaton Cricket Club. He was appearing that week in *The Bedwinner* at the Theatre Royal.

Three lucky prizewinners of the Leicester Chronicle's "Write a letter to Dr. Who" competition meet Doctor Who in person. From the left are Helen Johnson, David Hutchinson, Jon Pertwee and Martin Smith.

Doctor Who at Glenfield

W.H.Smith Children's Easter Book Fair

Wednesday April 17th

Great double billing at the fair today! Morning—at 11 a.m. meet Anita Harris. She'll be signing copies of her fun book 'Anita's Jumble Trick Book'. Afternoon—Fancy Dress competition. 1st prize of £5 and lots more! Come to the fair at 3 p.m. dressed up as one of the characters from "The Little Grey Rabbit" books.

Think of all the fun it will be.

ANITA HARRIS

Thursday April 18th

Heard any good stories lately? Well now's your chance—Dorothy Edwards best-selling Corgi author will be telling children's stories at 3 p.m.—spiced full of thrills and adventure! There will also be a colouring competition where you can prove your skill by colouring posters of characters from her books.
And don't forget we're giving away 1,000 gas balloons free every day—lots of fun at the fair!

Friday April 19th

Morning—"Exterminate! Exterminate! Exterminate! Destroy alien creatures!" Fear not, the dalek coming to the fair today has been captured by the Doctor and is perfectly harmless. Yes, that amazing time travelling adventurer Doctor Who (John Pertwee) will be making a special appearance at 10 a.m. There must be thousands of questions you want to ask him. Afternoon—Big Chief I-Spy himself will be at the fair at 3 p.m.—in full dress! You'll be able to show him just how observant you have been.

Last day of the fair—if you haven't been yet you've just got to come today. And if you've been before you know it's well worth a final visit.

29 Union Street, Birmingham. Tel (021)

MONDAY, AUGUST 26th
SIX-A-SIDE CRICKET
Competition for the BELL-FRUIT TROPHY.
Commencing 11.30 to 7.30 pm.
Special star appearance of Jon Pertwee, 'Dr. Who', who will make a spectacular arrival on Sunday, August 25th.

WOLLATON CRICKET CLUB PRESENT A

CRICKET WEEKEND

DOCTOR WHO
will materialise here on
FRIDAY, APRIL 19th at 3.45
Meet Jon Pertwee who will be signing copies of the Doctor Who Books.
First Floor at—
MIDLAND EDUCATIONAL
Corporation Street
Birmingham

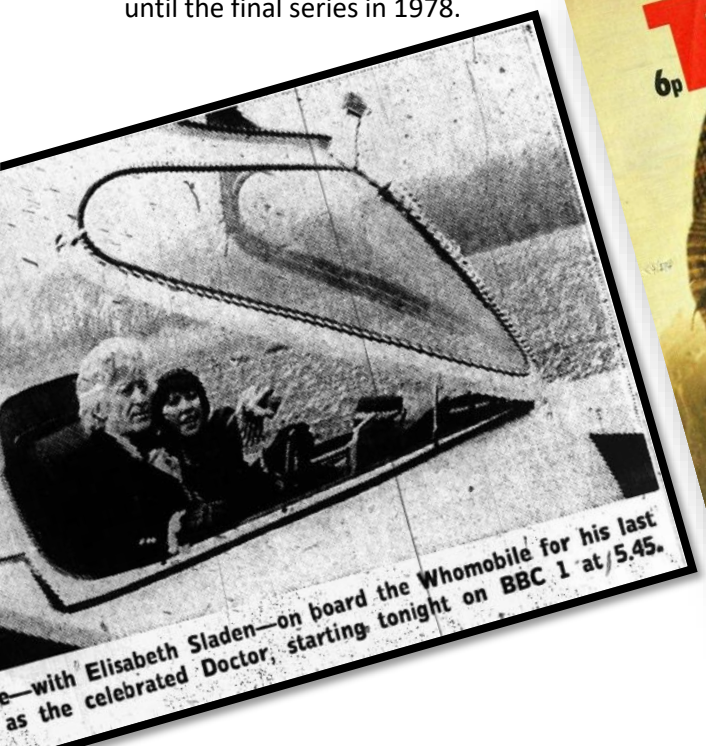
VISIT THE FAMOUS
HENDRA CLUB
LANE, NEWQUAY
Our Star Attraction for January 18th, 19th, 20th
JON PERTWEE
Star of the currently running DR. WHO series THE NAVY LARK etc.

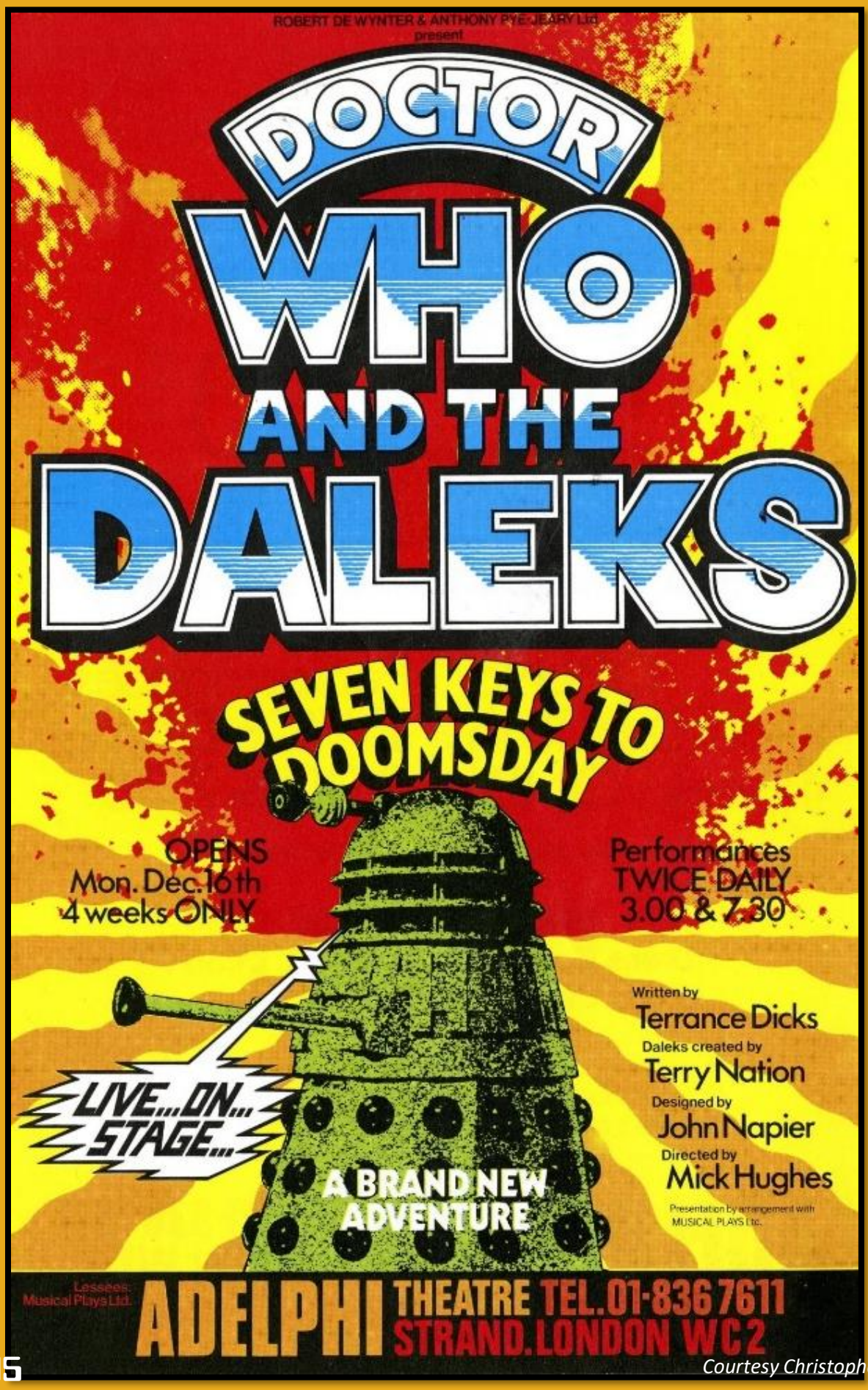
DR WHO IN 1974

On Saturday 8th June 1974 approximately 9 million viewers tuned into BBC1 to watch the concluding part of *Planet of the Spiders* and witness the Third Doctor regenerating into the Fourth. The story had been co-written by producer and director Barry Letts who wanted to give Pertwee a suitable send off after five years of playing the part. This involved filming an action sequence that would see Jon driving and flying a range of vehicles on land, sea and air. It also included the casting of some of Pertwee's favourite people – Kismet Delgado (the widow of Roger) and Cyril Shaps who had previously appeared in *The Ambassadors of Death.* There was also a reference to Katy Manning's character Jo Grant who sends the Doctor an unusual gift and handwritten note.

The regeneration was the first one to take place in a season finale. It was filmed in a similar way to the First Doctor's regeneration in 1966 with the two actors having their faces merged together through the technology of vision mixing. The scene had actually been filmed on Tuesday 2nd April 1974 – one week before Pertwee and Sladen appeared in Blackpool.

In late June, Pertwee appeared on the cover of *TV Times* to publicise his new role as presenter on the second series of the murder mystery game show *Whodunnit*. He replaced Edward Woodward, and would continue to host the programme until the final series in 1978.





Courtesy Christopher Hill

DR WHO IN 1974

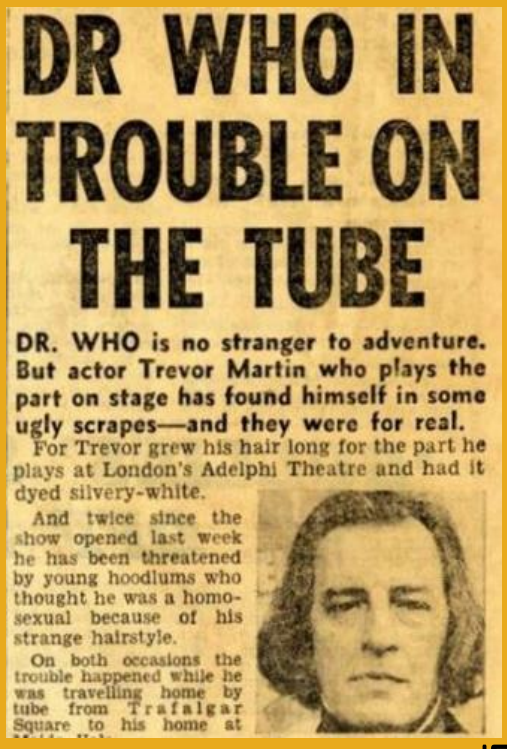
On Monday 16th December 1974 a brand new stage production written by Terrance Dicks opened at the Adelphi Theatre in London. *Doctor Who and the Daleks: Seven Keys to Doomsday* was the result of theatre producers Robert de Wynter and Anthony Pye-Jeary approaching the BBC with the idea of mounting a play based on the series. Dicks had also harboured the idea of bringing *Doctor Who* to the stage and the coming together of these key players resulted in Terry Nation giving permission to use his creations.

With an initial budget of £35,000 Dicks began writing the script whilst Wynter and Pye-Jeary focused on finding a production team that could handle the technical demands the show would require. They settled on hiring designer John Napier (well known for his acclaimed designs at the National Theatre and Royal Shakespeare Company) and untried director Mick Hughes (who had previously worked as a lighting designer on various productions).

Rather than asking Jon Pertwee to play the role, the team made the strange decision of finding their own Doctor. They eventually settled on Trevor Martin who had previously appeared in *Doctor Who* as a Time Lord in the 1969 serial *The War Games.* Martin's interpretation attempted to mix together all the previous incarnations seen on TV and film. He dyed and grew his hair for the part which resulted in two incidents of harassment that were reported by the *Sunday People* (right).

Giant screens at the side of the stage were used to good effect, including a video showing the regeneration of Perwtee into Martin at the very start of the play. Reviews were favourable, but takings were low (partly due to parents being concerned about the threat of IRA bombings). The show ran for four weeks, taking just under £27, 000 at the box office.

Above: Reverse side of the flyer for the show. *Courtesy Christopher Hill*



DR WHO IN TROUBLE ON THE TUBE

DR. WHO is no stranger to adventure. But actor Trevor Martin who plays the part on stage has found himself in some ugly scrapes—and they were for real.

For Trevor grew his hair long for the part he plays at London's Adelphi Theatre and had it dyed silvery-white.

And twice since the show opened last week he has been threatened by young hoodlums who thought he was a homosexual because of his strange hairstyle.

On both occasions the trouble happened while he was travelling home by tube from Trafalgar Square to his home at

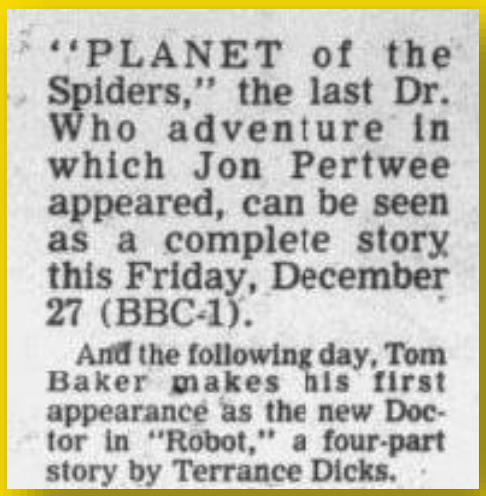
DR WHO IN 1979

By the end of 1974, the programme was heralding in a new era with Season 12 introducing viewers to a new Doctor.

This fourth incarnation, played by Tom Baker, would prove to be one of the most popular ever, although in December 1974 no one could have predicted that this would be the case.

The new TARDIS team of the Doctor, Sarah Jane Smith and Harry Sullivan were photographed in Bessie outside Acton Rehearsal Rooms on Monday 9th December, between the two studio blocks for *Revenge of the Cybermen* and just two weeks before they all appeared in the first story of the season, *Robot.*

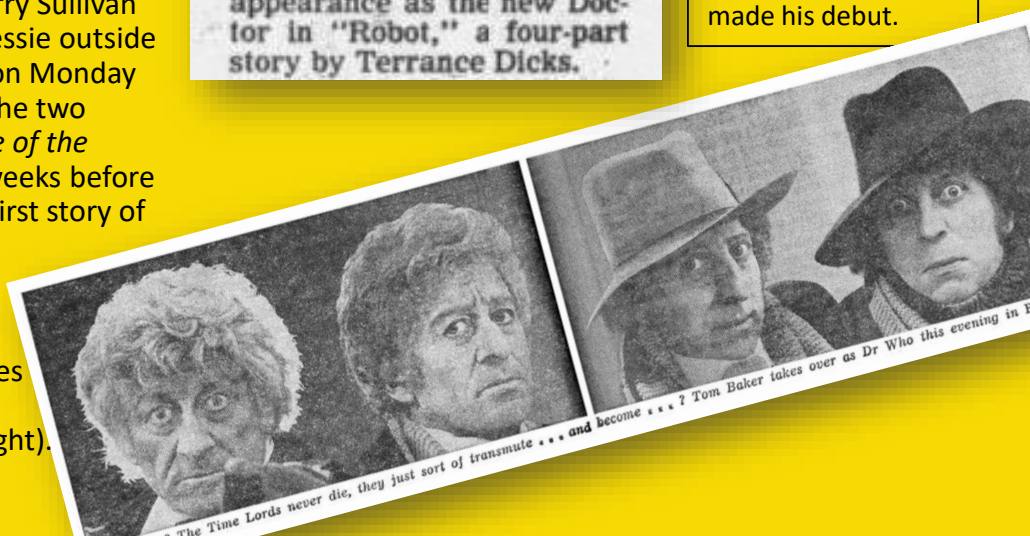
The serial was publicised in *Radio Times* which included a series of images of the Third and Fourth Doctors 'transmuting' (right).



"PLANET of the Spiders," the last Dr. Who adventure in which Jon Pertwee appeared, can be seen as a complete story this Friday, December 27 (BBC-1).

And the following day, Tom Baker makes his first appearance as the new Doctor in "Robot," a four-part story by Terrance Dicks.

Above: The new TARDIS team for 1975. *Image colourised by Clayton Hickman*
Left: Viewers were given another chance to see Jon Pertwee's final adventure the day before Tom Baker made his debut.



The Time Lords never die, they just sort of transmute . . . and become . . . ? Tom Baker takes over as Dr Who this evening in

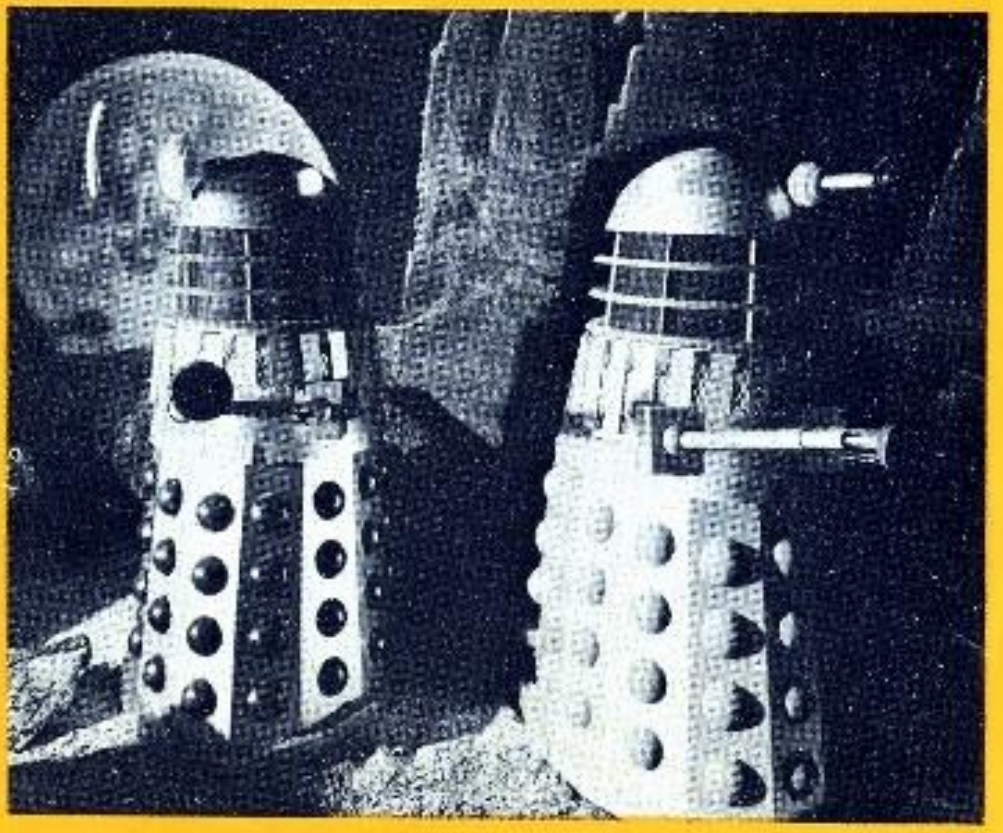
Tom Baker as the Fourth Doctor in BBC Television Centre on Tuesday 17th December 1974 during the filming of *Revenge of the Cybermen.*
Image © Evening Standard
Colourised by Clayton Hickman

DR. WHO

at

BLACKPOOL

Hours of Opening: 10 April - 1 November, 1974
Seasonal



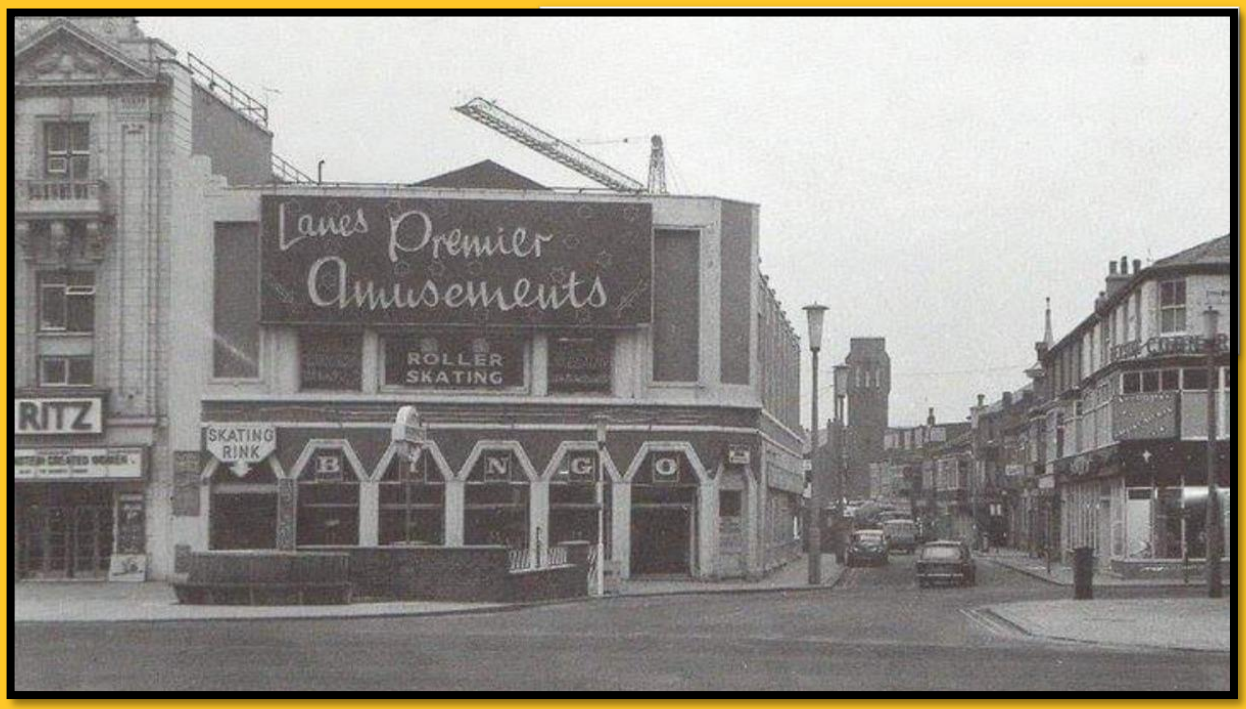
THE VENUE

The building that housed the original *Doctor Who* exhibition has a rich history stretching over 100 years.

Situated on Blackpool's Central Promenade and opposite the Central Pier, it was designed by architect Tom G. Lumb as a ground floor cinema and first floor hotel (pictured above). It was later known as The Huntsman Hotel where performers appearing in summer season shows often resided.

Decades before the exhibition opened (and practically on the same spot) there stood an imposing building containing the popular *Fairyland* attraction. Opening in 1907 it was popular with holidaymakers who were intrigued to see this *'Wonder Show Of All'.* It contained "8 magnificent grottoes" with "new attractions added each year". Once inside, visitors travelled through tunnels on carriages pulled by dragons. It was similar to a Ghost Train ride, but with fairies and elves replacing ghost and ghouls. Scenes included elves with little hammers hitting oysters which lit up pearls and busy gnomes in their workshops tapping away and banging their mugs on tables.

Above: The imposing *Fairyland* attraction
Below: Adverts line the side of the building running along Chapel Street.



Above: Lane's Premier Amusements in the early 1960s. Below: The exhibition entrance in 1974. *Photographer unknown*

By 1950 *Fairyland* had been replaced by *Lane's Premier Amusements* which offered Bingo downstairs and Roller Skating on the first floor. *Lane's* was demolished in November 1970 to permit the widening of Chapel Street.

In 1971 the Ritz Cinema next door closed and was turned into a café. In the same year the basement area which would later house the *Doctor Who* exhibition was used as a nightclub called *Disco 72.*

Regular customers recall buying bottles of *Woodpecker* cider or *Cherry B* from the off licence across the road and then drinking orange juice in the venue before having to be home by 11pm. Music was provided by DJs Roy Ashworth and Paul Andrews.

By the end of 1973 the basement became available as a rentable space just as the BBC were looking for a home for a permanent *Doctor Who* exhibition.

The attraction was designed by Tom Yadley-Jones who later recalled: "I went up there with Terry Sampson and Lorne Martin. I designed the whole layout, the entrance, everything. It was good fun to do."

THE OPENING

© Blackpool Evening Gazette

THE OPENING

The star-studded opening ceremony of the Blackpool exhibition occurred on Tuesday 9th April 1974 with the venue opening to the public the following day. It was one of Jon Pertwee's final public appearances as the Doctor and the first time his new companion had been seen by fans.

Elisabeth Sladen was nervous about the public reaction as her screen debut had only happened a few months earlier. The event was widely publicised and huge crowds gathered on Chapel Street and along the Golden Mile to greet them as they arrived on horse and carriage.

During the opening week the serial being aired on BBC1 was *The Monster of Peladon* and one of the main characters, Aggedor, was already on display in Blackpool. In fact, there were two versions to see – the polystyrene model outside and the original monster costume inside.

Other exhibits that year included models and sets from *Invasion of the Dinosaurs*, giant maggots from *The Green Death* and Metebelis III spiders from the (as yet unseen) season closer *Planet of the Spiders.* In fact a whole cluster of them appeared in the local newspaper stopping the traffic as they crossed the Central Promenade to get to the exhibition.

The BBC *Nationwide* programme covered the opening in their *Look North* section. The attraction would continue to run for the next eleven years, regularly drawing over 250,000 customers each season.

© Blackpool Evening Gazette

THE OPENING

Elisabeth Sladen reminisced about her experience of the opening of the Blackpool Exhibition in her 2011 posthumous autobiography:

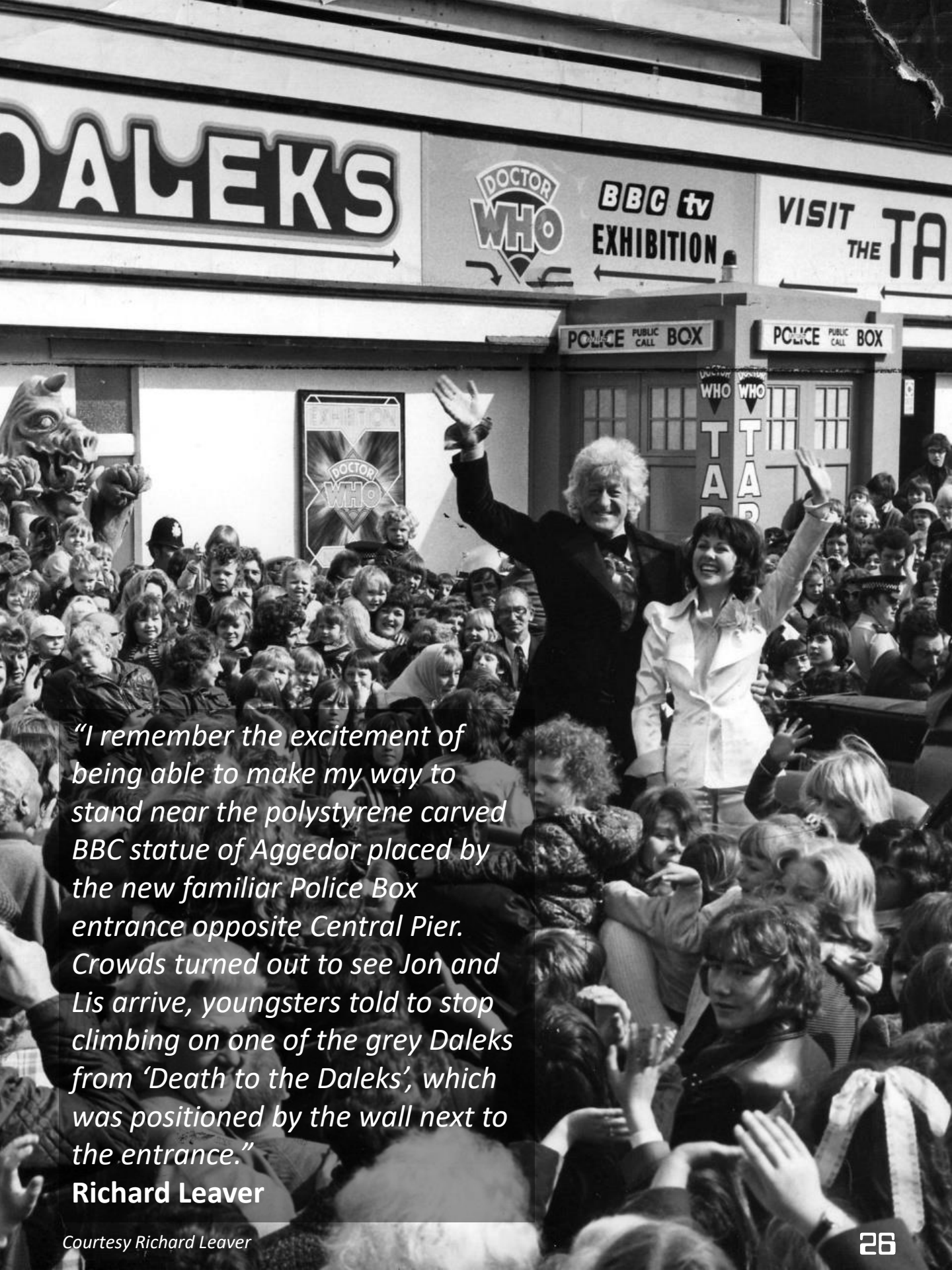
"The BBC had licensed a *Doctor Who* exhibition at Blackpool and they wanted Jon and his trusty companion to open it. It really couldn't have come at a better time. I can't say I was terribly thrilled at the prospect because it promised to be such a whistle-stop visit. There wouldn't even be a chance to call in on Mum and Dad, even though they were so close. Jon promised it would all be worthwhile. 'It will blow your mind, Lissie, trust me.' Whether he genuinely expected the event to be that exciting or he was relieved to be out of the building where Tom was rehearsing, I couldn't say – I was just happy to see him smiling again."

"I was genuinely amazed to be treated so warmly by the fans. 'Who' fans are the best in the world: if you're good to them, they're magnificent to you. 'Peladon' had just started airing by then and I suppose they'd had fourteen or fifteen episodes to get used to me."

Elisabeth Sladen

"People were lined five deep along the route, all waving and cheering, calling out their appreciation – and, yes, love! – for *us*. It was like the Queen's Coronation – and we were only off the telly!"
Elisabeth Sladen

Image restored and colourised by Clayton Hickman



"I remember the excitement of being able to make my way to stand near the polystyrene carved BBC statue of Aggedor placed by the new familiar Police Box entrance opposite Central Pier. Crowds turned out to see Jon and Lis arrive, youngsters told to stop climbing on one of the grey Daleks from 'Death to the Daleks', which was positioned by the wall next to the entrance."

Richard Leaver

Courtesy Richard Leaver

THE OPENING

After their tour of the exhibition, Jon and Lis gathered with fans, officials, and members of the press in the adjoining Ritz Cafeteria. Jon posed for pictures with winners of the *Blackpool Gazette* Junior Reporter competition who were presented with exhibition badges. The day ended with the stars being presented with a chocolate Dalek-shaped cake which had been specially baked for the occasion.

Lis later described Jon's interaction with people as 'masterful'. She was in awe of how relaxed he was in public. "All the while oblivious to the barrage of camera flashes in our faces. I'd never seen a person command so many people with such ease. Never seen him happier, in fact. *And*, I suddenly realised, *I'll never see him this happy again."*

Below: Jon Pertwee poses with Junior Reporter competition winners in the Ritz cafeteria.
© Blackpool Evening Gazette

"I'd never seen a person command so many people with such ease. Never seen him happier, in fact. And, I suddenly realised, I'll never see him this happy again."
Elisabeth Sladen

Courtesy Philip Brennan

I WAS THERE

Daniel Dresner

© Daniel Dresner

I WAS THERE

When Daniel Dresner was eleven years old he went with his family to Blackpool. It was a holiday he would never forget as they joined the crowds outside the exhibition for the official opening ceremony.

"It was Passover 1974. My Mum was still recovering from a brain haemorrhage so she wasn't up to making all the festival accoutrements at home.

So off we set to the Kosher guest house in Blackpool. Walking down the Golden Mile one day, my Dad said out of the corner of his mouth, "Don't let him look left!". Which of course I did. And there it was. The TARDIS. The exterior dimensions were up the creek (or Block Transfer Computation as we would learn years later) but it was definitely the TARDIS.

We went back later in the week for the opening of the exhibition. I got a few badly framed photographs on my Kodak Instamatic of Elisabeth Sladen and Jon Pertwee arriving.

My older brother Jody had recently filled in a form in *Amateur Photographer* magazine and had consequently received a generic ID card with 'PRESS' emblazoned on it. Incredibly, this got him access to Sarah Jane and the Doctor and the opportunity to snap them with the monsters.

Later that day my big brother returned to the guest house with the news that Jon Pertwee was going to be leaving the role of the Doctor. Sure enough he would later meet his demise by facing his fear in *Planet of the Spiders.*

I was unperturbed. I had long been emotionally inoculated to such peril ever since Jody had teased me at the end of *The War Games* that all the monsters would get together to blow him up!

Nevertheless, the excitement continued as I found myself in the local paper that evening... or was it the next day?

Memories...we're at least the sum of them…"

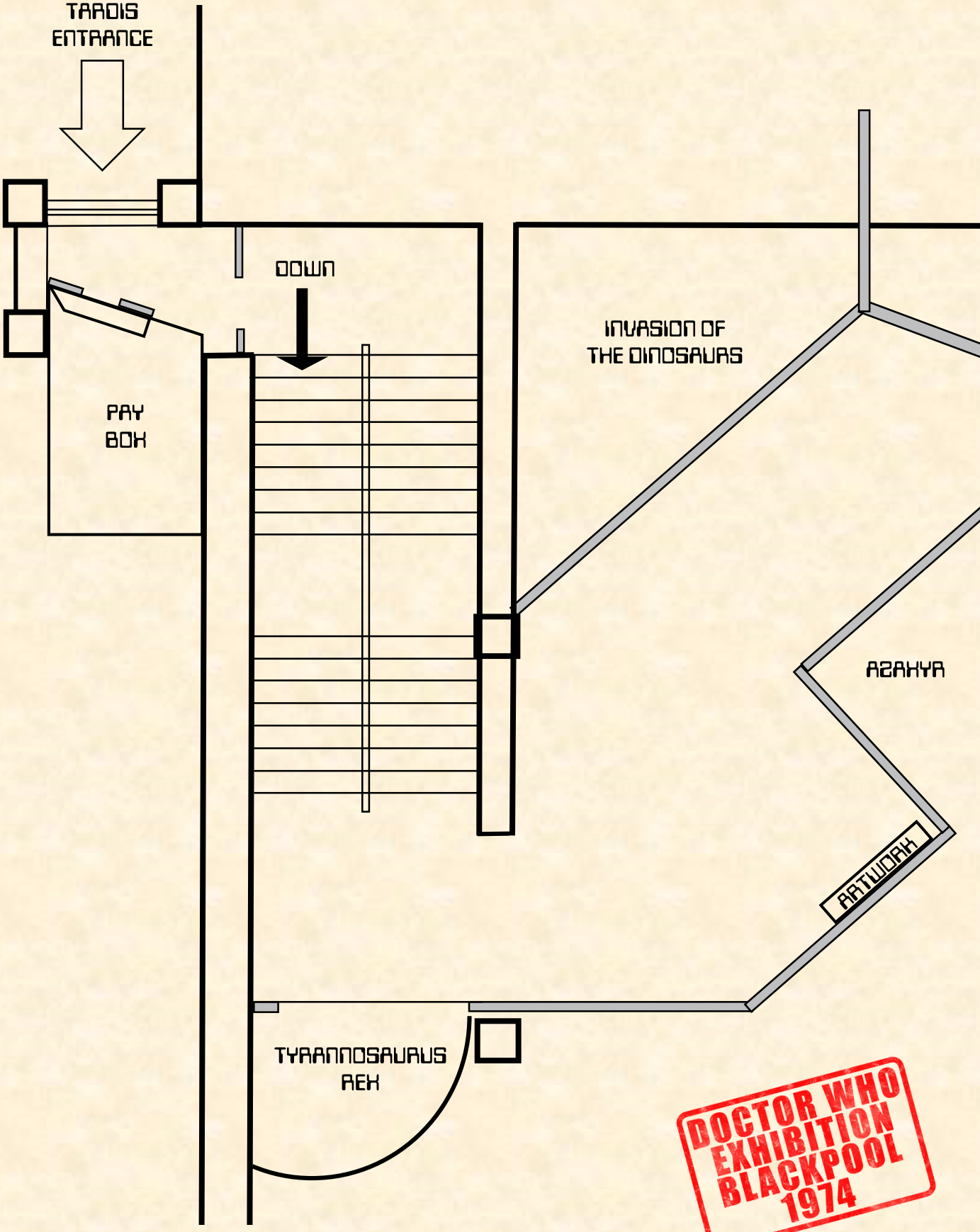
Photographs © Daniel Dresner

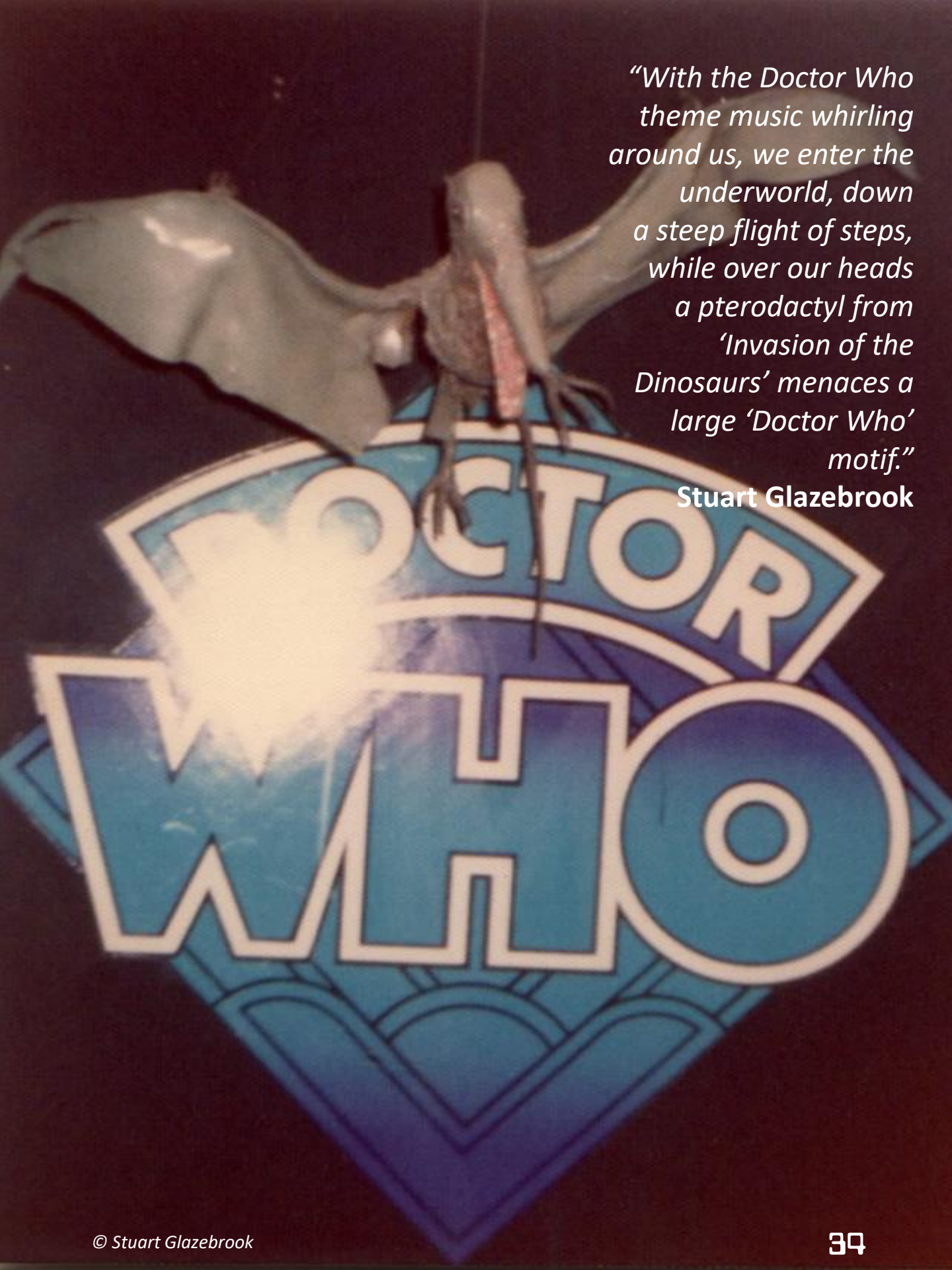
VISIT THE
TARDIS

"The Dalek voice issues forth from a loudspeaker placed outside the 'Doctor Who' Exhibition. A lure to draw in humanoids, as are the giant placards which dare us to 'Visit the Tardis' and 'Defy the Daleks'."

STUART GLAZEBROOK

Image © Lancashire Post
Enlarged, restored and colourised by Clayton Hickman


TARDIS
ENTRANCE
DOWN
PAY
BOX
INVASION OF
THE DINOSAURS
AZAXYR
ARTWORK
TYRANNOSAURUS
REX
DOCTOR WHO
EXHIBITION
BLACKPOOL
1974



"With the Doctor Who theme music whirling around us, we enter the underworld, down a steep flight of steps, while over our heads a pterodactyl from 'Invasion of the Dinosaurs' menaces a large 'Doctor Who' motif."
Stuart Glazebrook

© Stuart Glazebrook

BLACKPOOL '74
Invasion of the Dinosaurs

After ascending the entrance staircase visitors were greeted by the Tyrannosaurus Rex from *Invasion of the Dinosaurs* breaking through a brick wall.

This six part serial aired in January and February of 1974 and the prehistoric monsters on display that year would have been very familiar to those visiting the attraction during the first season.

Courtesy Philip Brennan

BLACKPOOL '79

Invasion of the Dinosaurs

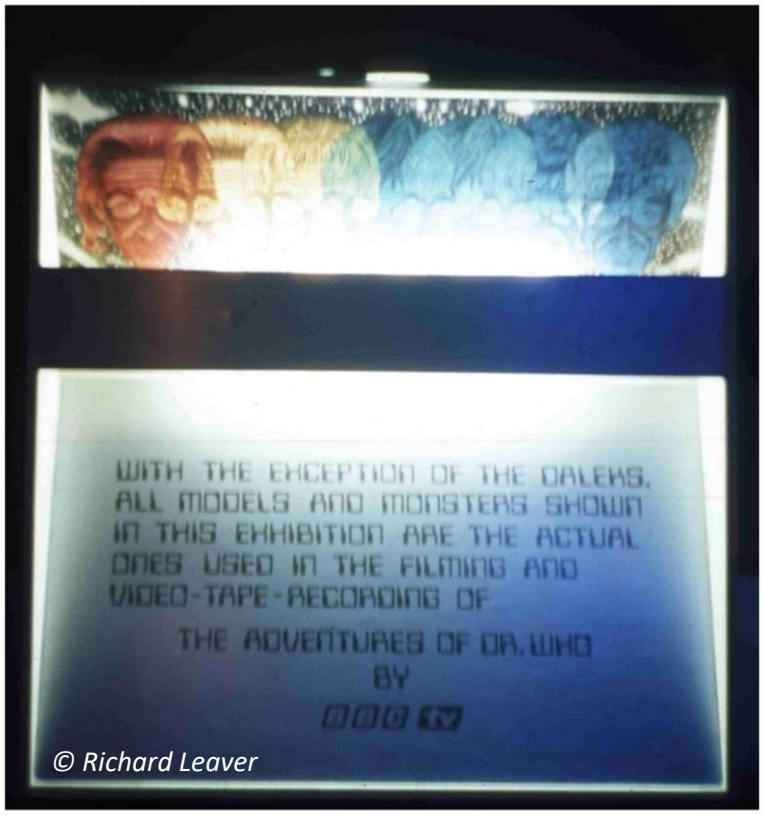
Further on in the exhibition, there were two more displays showcasing *Invasion of the* Dinosaurs. The first one featured the captured Tyrannosaurus Rex (main picture) and the Brontosaurus against a grey city background (left).

Photographs © Stuart Glazebrook

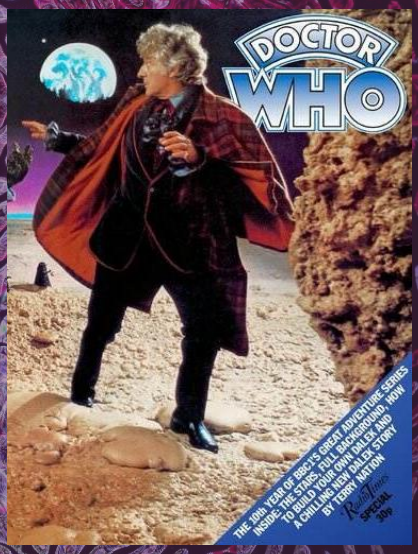
BLACKPOOL '74
Radio Times artwork

"Along the corridor, the lighting was much dimmer and you were aware of that amazing Radio Times framed print which cleanly depicted a morphing of the First, Second and Third Doctors via intermediate face stages."

Richard Leaver



© Richard Leaver



Above: The cover of the *Radio Times* 10th anniversary special. Left: Original artwork from the publication by Peter Brookes alongside a sign stating most of the exhibits on display were screen used.

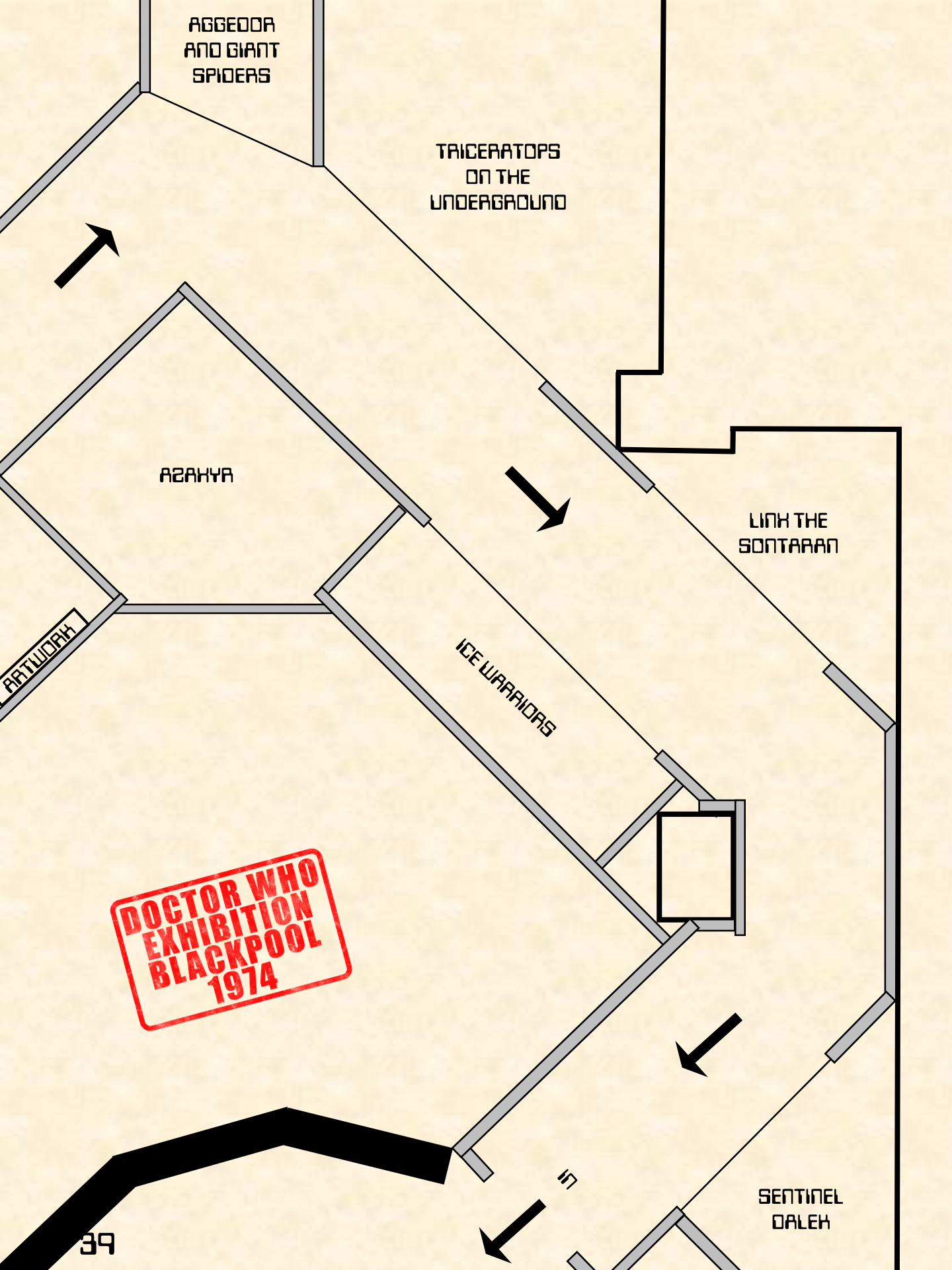
BLACKPOOL '79

Ice Commander Azaxyr

Azaxyr's helmet contained a layer of orange gel behind the large eye holes with a very fine mesh added to hide actor Alan Bennion's eyes. The lights in the TV studio caused reflection in the cameras which resulted in the eyepieces being doused with anti-glare spray. This meant that during filming, Bennion could barely see at all. *Gazette*

The Azaxyr costume created for *The Monster of Peladon* was the latest design for an Ice Warrior Commander. Later dubbed the 'Ice Lords' by *Doctor Who Weekly,* these Martian leaders first appeared in *The Seeds of Death* in 1969.

Originally designed by Bobi Bartlett, this officer class of the Ice Warrior race had a sleeker helmet exposing more of the mouth area. It was intended that this would allow actor Alan Bennion to express more emotion.
The costume was a bulky affair with Bennion having to don a leotard and tights covered in patterned latex over which was added the fibreglass body armour, helmet and pincer-claws. He also had to have his teeth blacked-out with black tooth enamel and make up applied to his face and neck to achieve the reptilian appearance.


AGGEDOR AND GIANT SPIDERS
TRICERATOPS ON THE UNDERGROUND
AZAXYR
LINX THE SONTARAN
ARTWORK
ICE WARRIORS
DOCTOR WHO EXHIBITION BLACKPOOL 1974
IN
SENTINEL DALEK

BLACKPOOL '74

Aggedor

Courtesy Ronald Binnie

In 1974 there were two versions of the Royal Beast Aggedor on display at Blackpool. Outside there was the polystyrene model and inside there was the costume worn by actor Nick Hobbs. This latter exhibit had previously been on display in 1972 at the Royal Highland Show in Ingliston (above).

BLACKPOOL '79

Triceratops on the Underground

"With accompanying growls and grunts, the monster's head turns from side to side, looking around the platform. The modelling of both the monster and the station is quite superb and of the three 'Invasion' exhibits, this is by far the best."

Stuart Glazebrook

BLACKPOOL '79

Ice Warriors

5.50 Colour
Dr Who
starring
Jon Pertwee
The Curse of
Peladon
by BRIAN HAYLES
Part 3
HRH Princess Jo re
ceives a right Royal
proposal.

Courtesy Ronald Binnie

The Ice Warriors first appeared on screen in 1967 when the Second Doctor and his companions Jamie and Victoria discover a buried Martian spacecraft. The story was written by Brian Hayles who wanted to create a race of cybernetic Viking-like beings. Costume designer Martin Baugh found inspiration in crocodiles and created a more reptilian look for the aliens. He did this using fibreglass to create the armour and helmet.

They made a second appearance in 1969 in *The Seeds of Death* with producer Peter Bryant keen to justify the cost of the costumes. The Third Doctor encountered the Ice Warriors in two stories – *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974). In 1976 Ty-Phoo tea released a series of 12 collectible *Doctor Who* cards. These included an Ice Warrior, the image of which was a photograph of one of the costumes in the Longleat exhibition (right).

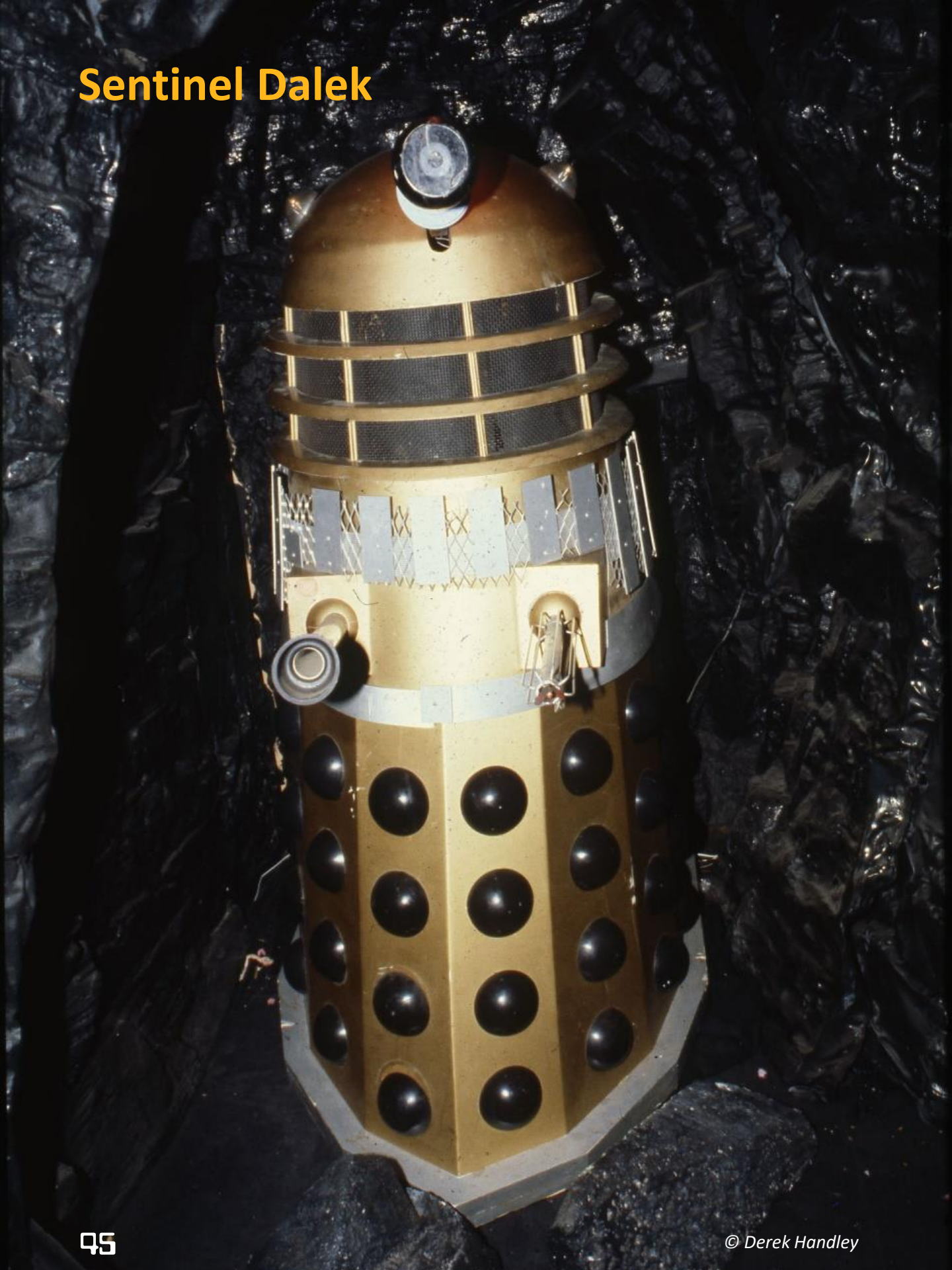
© Stuart Glazebrook

BLACKPOOL '79

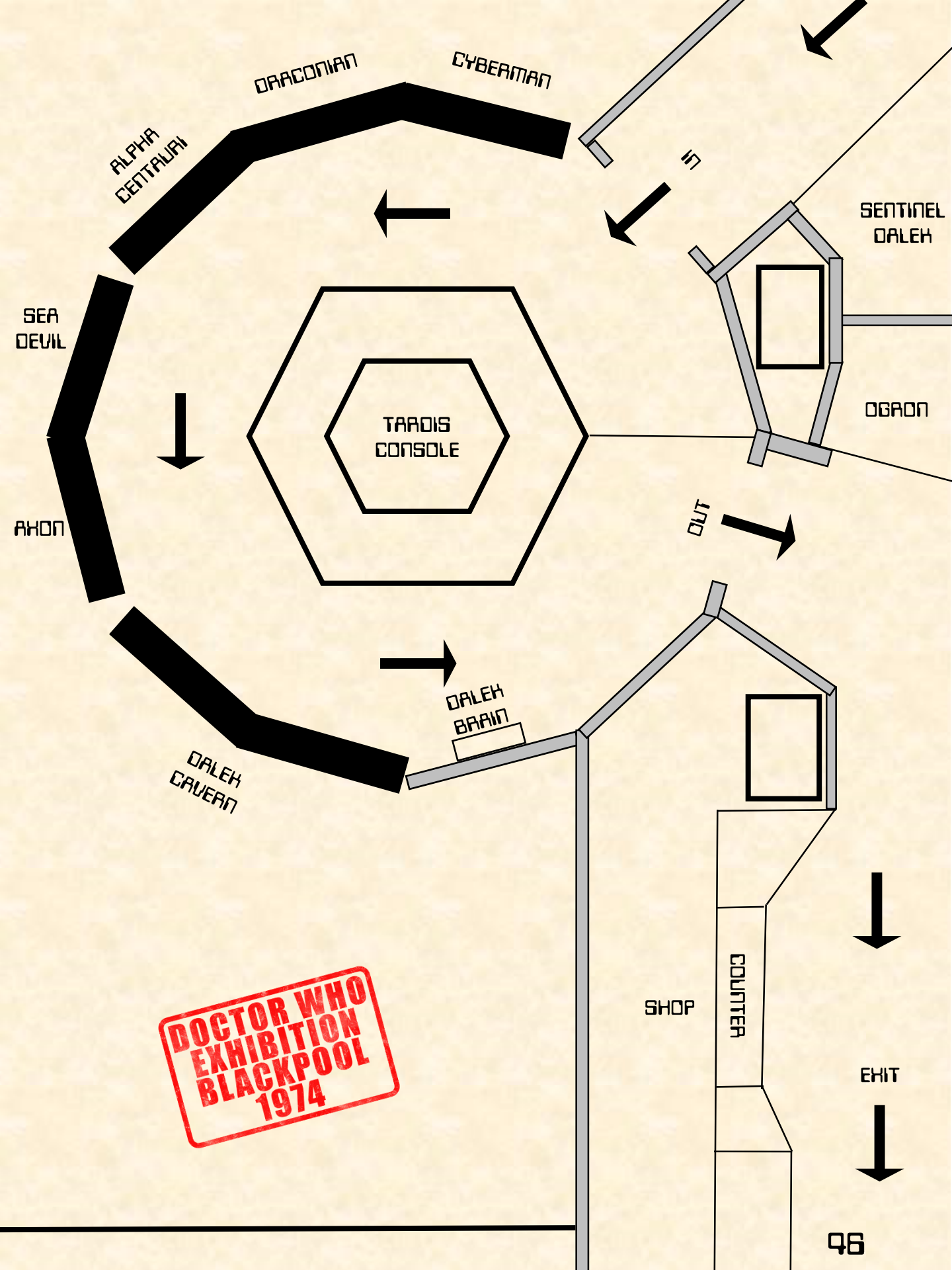
Linx the Sontaran

The Linx costume (worn by Kevin Lindsay in *The Time Warrior*) was based on a sketch by James Acheson and realised by several BBC departments. John Friedlander made the finished mask and three fingered gloves, while Allister Bowtell was responsible for the helmet and collar. In Blackpool, the costume was displayed with the helmet 'on', which probably saved many children from being frightened by the grotesque face seen at the end of episode one of the serial.

Sentinel Dalek

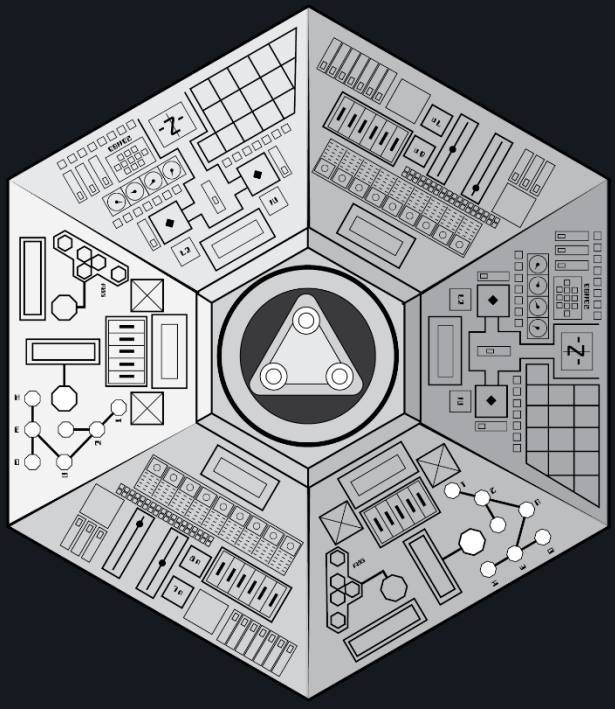


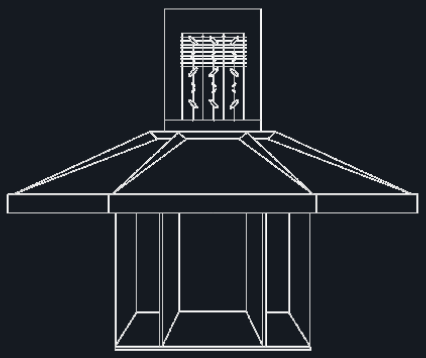
© Derek Handley


DRACONIAN
CYBERMAN
ALPHA CENTAURI
IN
SENTINEL DALEK
SEA DEVIL
TARDIS CONSOLE
OGRON
AXON
OUT
DALEK BRAIN
DALEK CAVERN
DOCTOR WHO EXHIBITION BLACKPOOL 1974
SHOP
COUNTER
EXIT

BLACKPOOL '79

Console Room



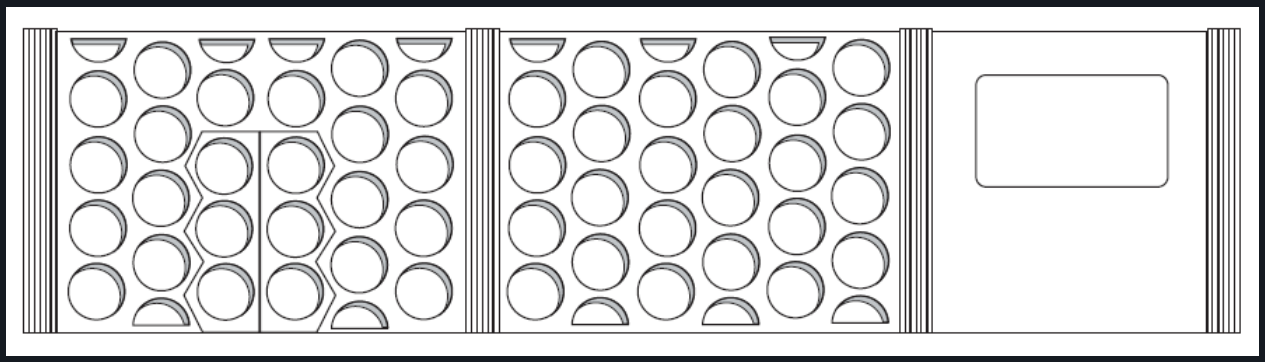


There is little doubt that the heart of the exhibition was the Console Room. After traipsing through dark corridors, and successfully passing the Dalek on sentry duty, visitors could pause for a moment taking in the sights and sounds of the climatic part of the experience.

The shape and design of the Console Room was a larger version of the two previous exhibitions in London and Middlesbrough. Blackpool had a dodecagon shaped perimeter with two sides acting as the entrance and exit (or, as it was signposted, the “egress”).

The desire to touch the Central Console itself was overwhelming for young fans, but they were denied any opportunity to do so by the metal railings that surrounded the machine. Visitors had to make do with the hypnotic oscillating movement of the time rotor instead.

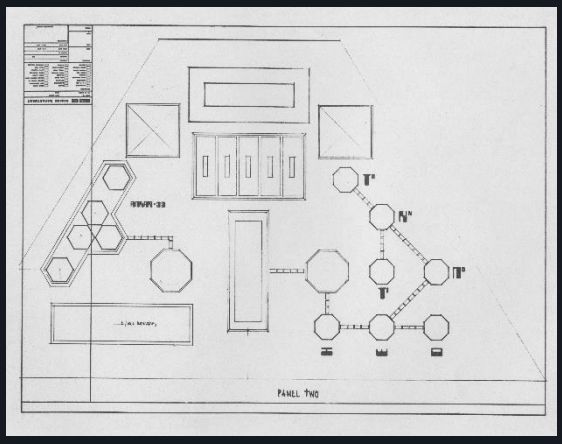
The Console on display was the one that had been built especially for the Visual Effects exhibition at the Science Museum in 1972.



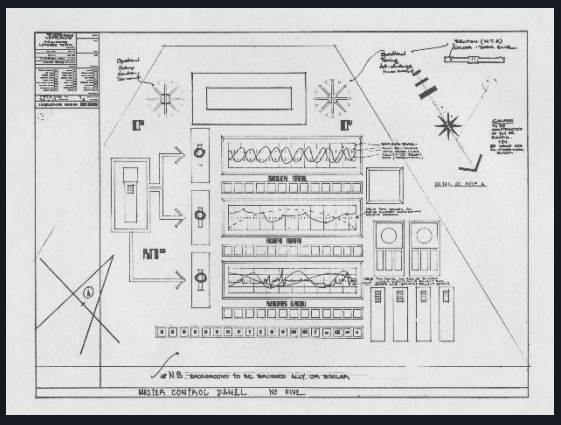
Side elevation and aerial view of the Blackpool TARDIS console and console walls. *© Alex Storer*

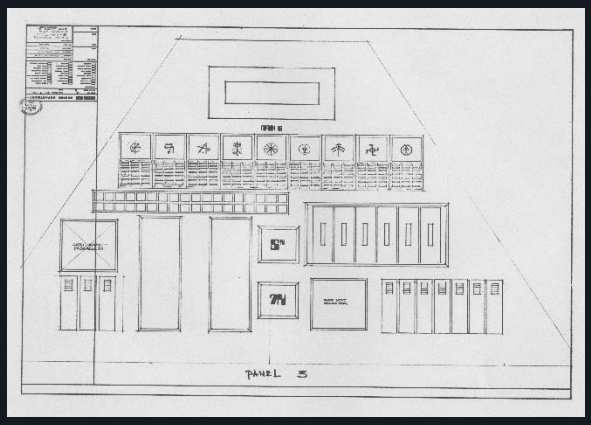
BLACKPOOL '79

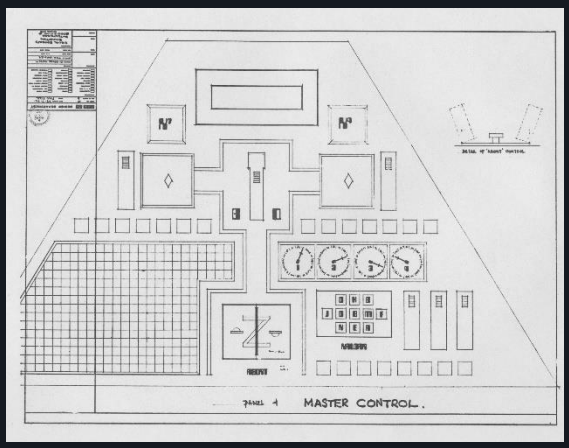
Console Room

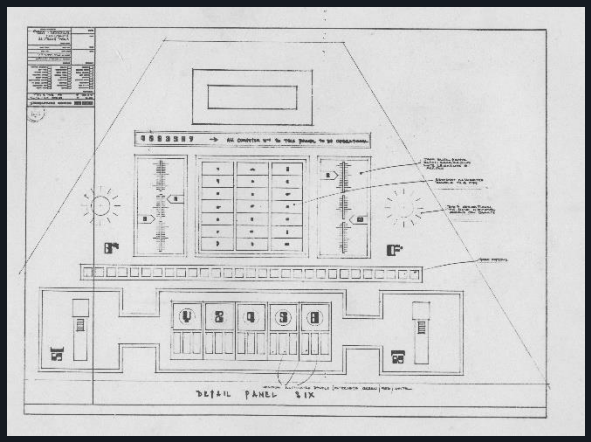


The task of designing a bespoke console fell to Tom-Yardley Jones from the BBC Design Department who described the experience as follows: "There was no question of using the actual TARDIS console prop – which looked good on camera, but for kids having a close look, it was visually a nonsense really. So I redesigned it with Tony Oxley, a fantastic engineer and visual effects guy. We had to put up a little barrier around it with 'PLEASE DO NOT PRESS' signs."





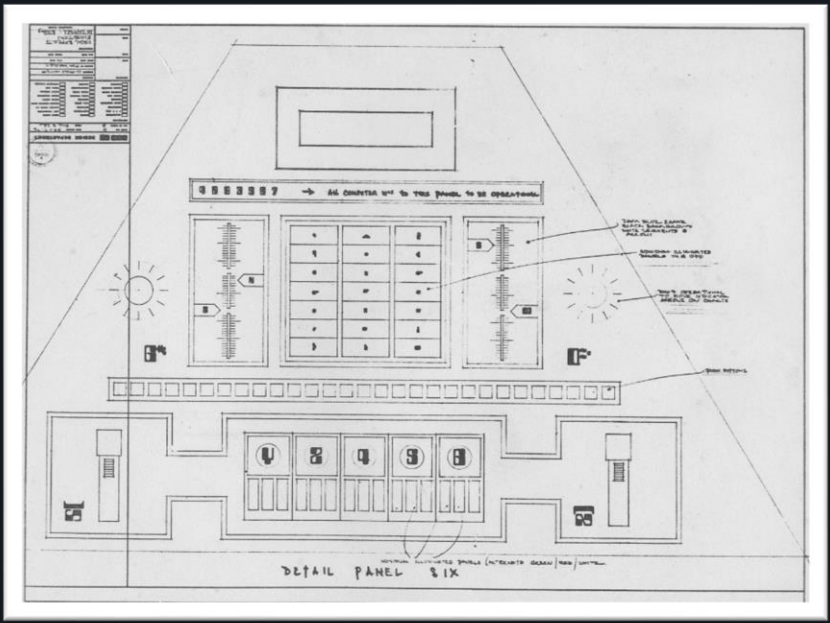




Original console panel designs by Tom Yardley-Jones from July 1972. *Courtesy Mat Irvine*

BLACKPOOL '79

Console Room

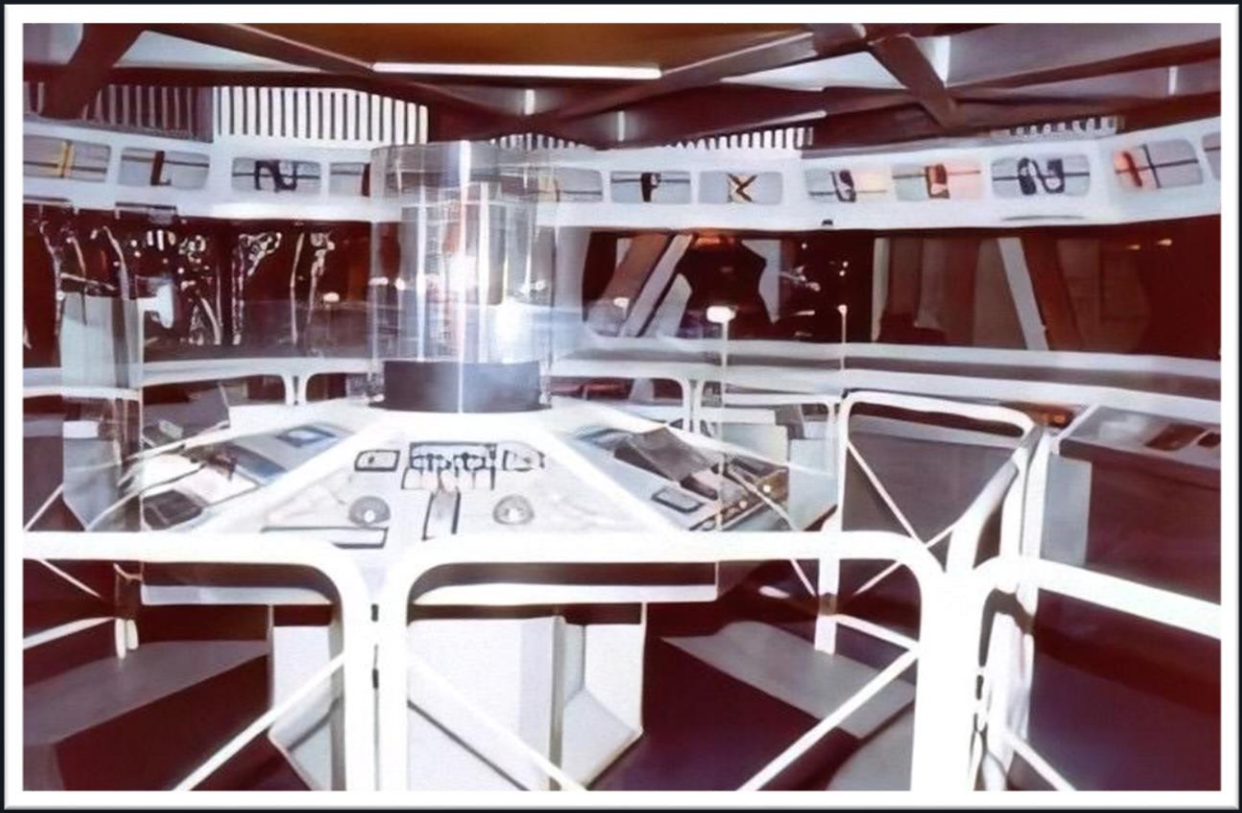


Left: Tom Yardley-Jones' design for panel six compared with the finished console on display at the Science Museum in London in 1972 (below). *Photograph courtesy Christopher Hill*

The design includes descriptions of particular elements, including the instruction "individual illuminated panels (alternates green/red/white)".

BLACKPOOL '79

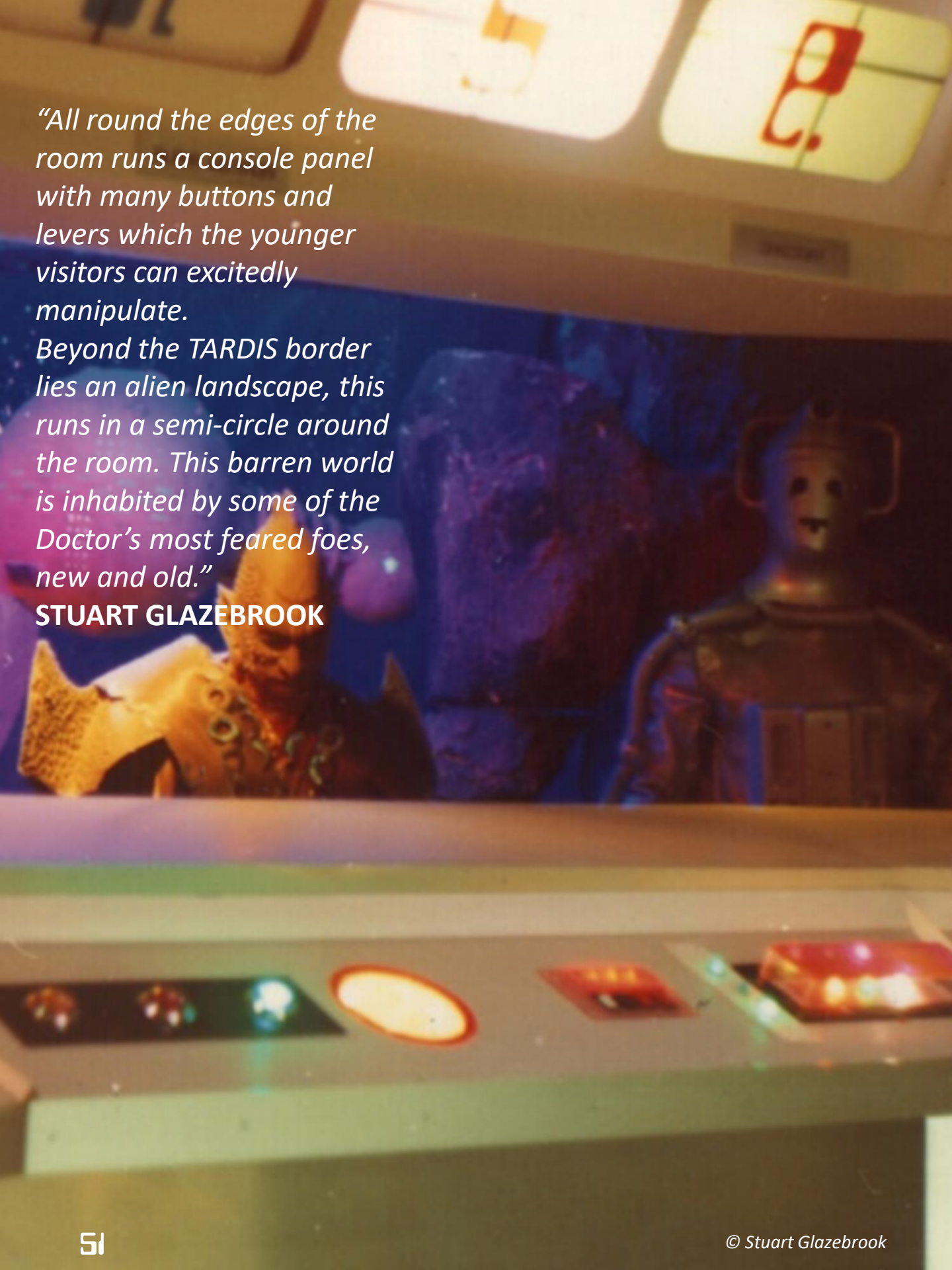
Console Room



© Stuart Glazebrook

"And what a Control Room. Dominated by a version of the Central Console that, to my mind, was better than any version ever on TV. Imposing, powerful, lit to a level that even the Blackpool Illuminations could have envied, its cycle of materialisation/dematerialization and wondrous activations, relays, flashing levers and meters was a surreal, thrilling experience. Filling the air with an electrical aura of flashing Christmas tree magic in the dimness."

Richard Leaver

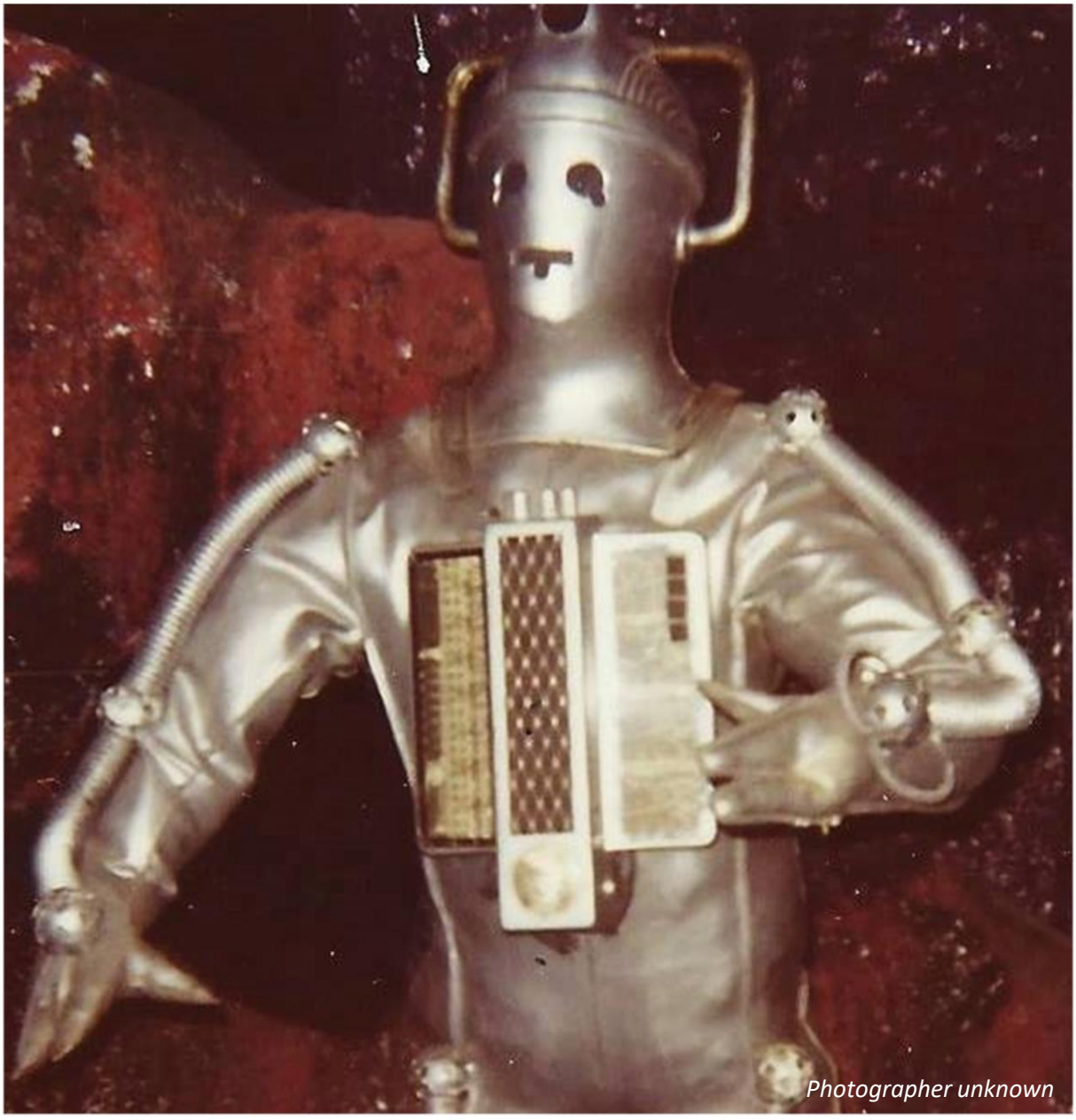


"All round the edges of the room runs a console panel with many buttons and levers which the younger visitors can excitedly manipulate.
Beyond the TARDIS border lies an alien landscape, this runs in a semi-circle around the room. This barren world is inhabited by some of the Doctor's most feared foes, new and old."
STUART GLAZEBROOK

© Stuart Glazebrook

BLACKPOOL '74

Cyberman



Photographer unknown

The solitary Cyberman on display at Blackpool in 1974 was a hybrid mix of original pieces from the 1967 story *Tomb of the Cybermen* and the 1968 story *The Wheel In Space*. The 'Wheel' helmet design was the first to feature the 'tear drop' in their eyes. The chest unit from the same serial was displayed upside down at Blackpool. Underneath these items was a 'Tomb' bodysuit featuring the unusual three-fingered gloves seen on screen.

Cyberman image taken from *Blackpool '74* published by the Evening Gazette.

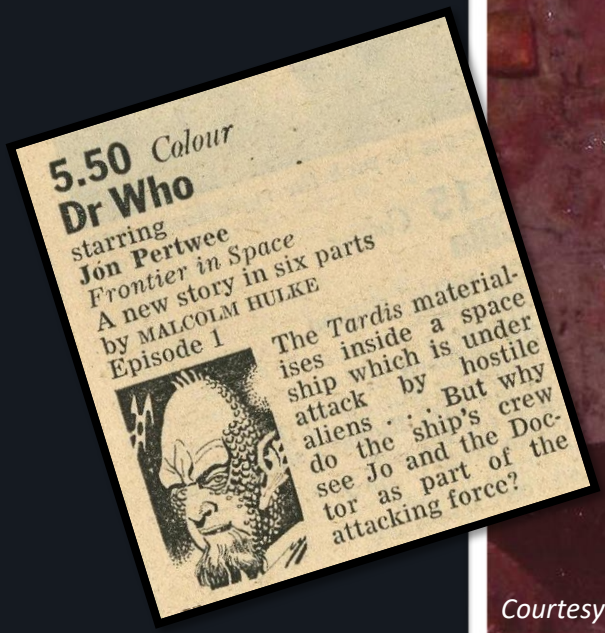
BLACKPOOL '79

Draconian

© Blackpool Evening Gazette

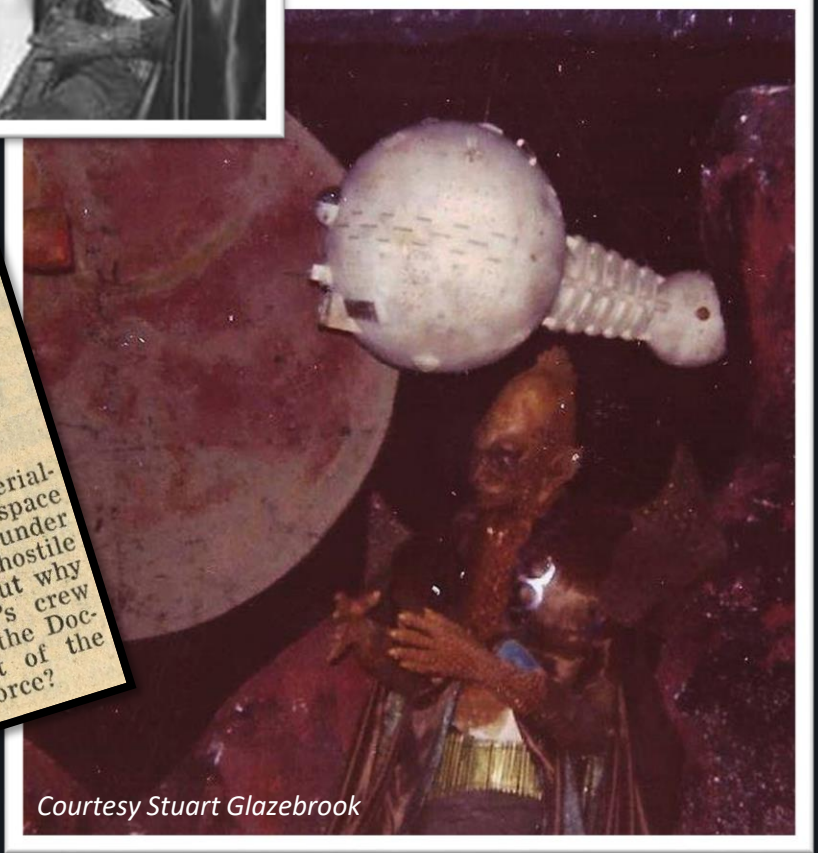
Jon Pertwee always said that the Draconian was his favourite *Doctor Who* alien. He believed that the rubber and latex masks used in their creation allowed the actors to play the characters with a full range of facial expressions.

At Blackpool, the Draconian was displayed alongside the Axos ship from *The Claws of Axos* and Alpha Centauri from the Peladon stories. In the original script the ship is described as a 'spacedome'.



5.50 *Colour*
Dr Who
starring
Jón Pertwee
Frontier in Space
A new story in six parts
by MALCOLM HULKE
Episode 1

The *Tardis* materialises inside a space ship which is under attack by hostile aliens . . . But why do the ship's crew see Jo and the Doctor as part of the attacking force?

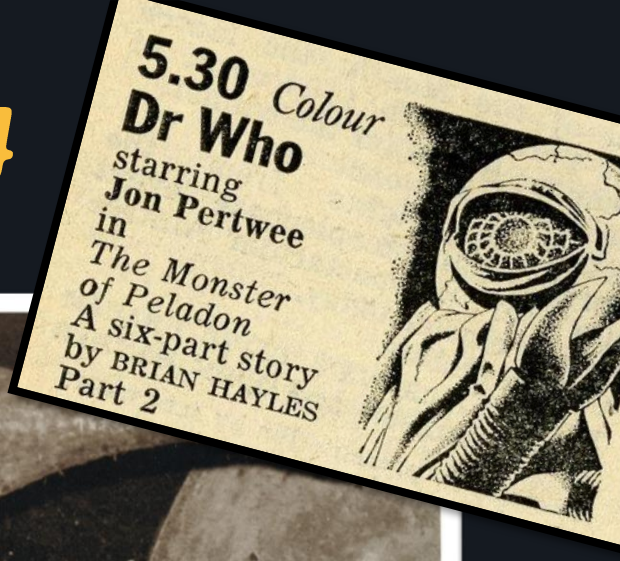


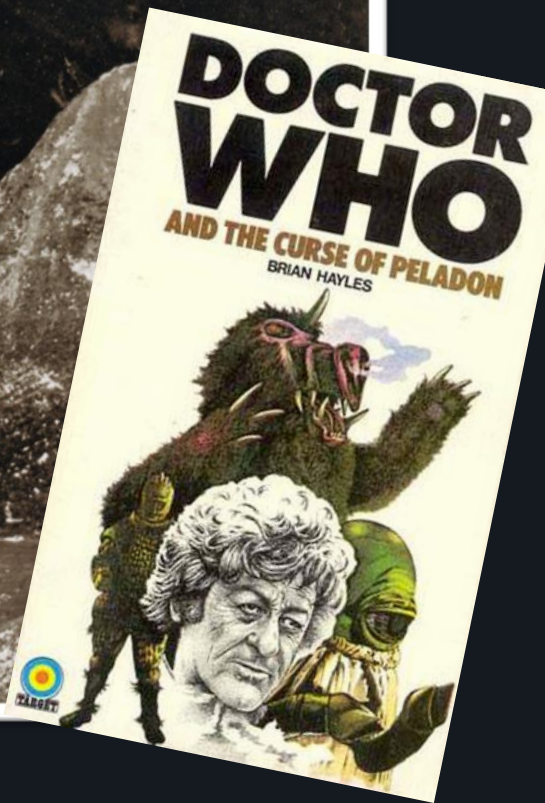
Courtesy Stuart Glazebrook

BLACKPOOL '79

Alpha Centuari

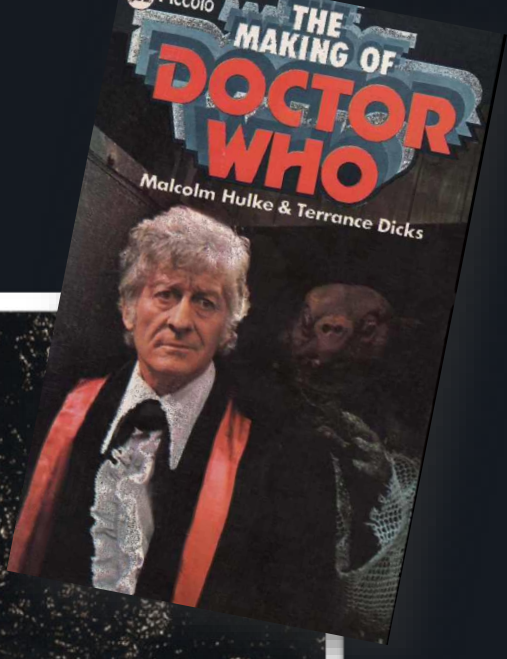
Courtesy Philip Brennan





BLACKPOOL '79

Sea Devil



Courtesy Philip Brennan

The Sea Devil costumes seen in the 1972 serial of the same name were designed by John Friedlander. Based on the features of a sea turtle, Friedlander modelled the heads in clay with each one being produced from a single mould. The masks were worn like hats by the actors in order to give the feeling of height. They were able to see through a slit in the neck. The bodies were overalls covered in latex which led director Michael E. Briant to realise the creatures looked naked! Costume designer Maggie Fletcher had been left with little money in the budget so used yards of cheap fishing netting to save the monsters' modesty.

© Stuart Glazebrook

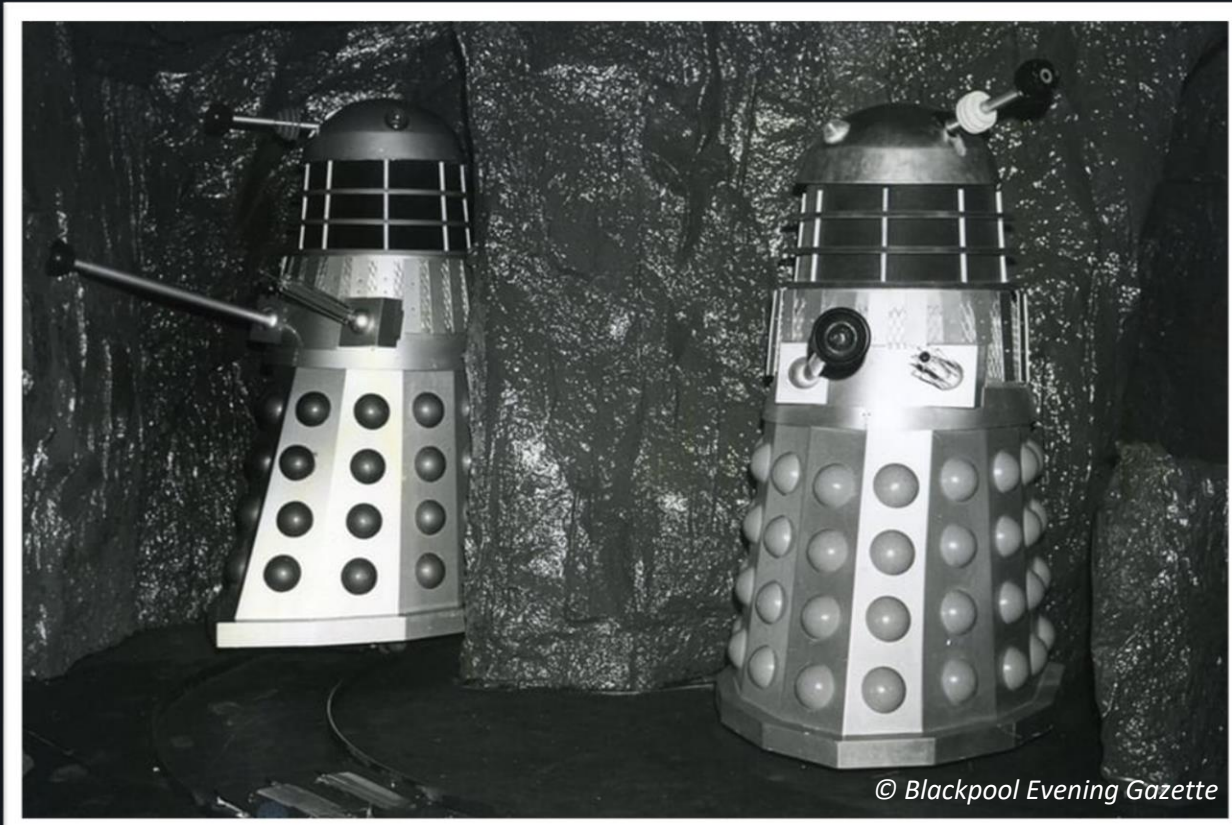
BLACKPOOL '79

Axon

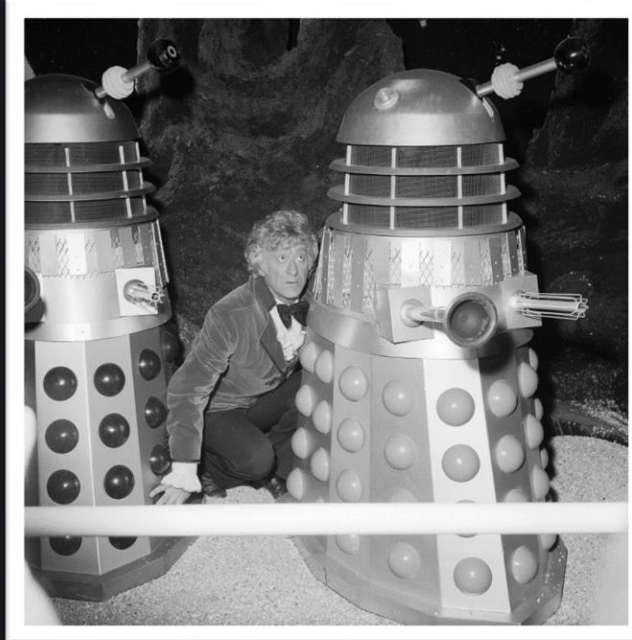
Seven Axon 'spaghetti' costumes were created for the 1971 serial *The Claws of Axos*. The BBC employed the services of freelancers Jules Baker and Rosemary Antrobus who made them using a mix of foam rubber and glue. *Courtesy Philip Brennan*

BLACKPOOL '74

The Daleks

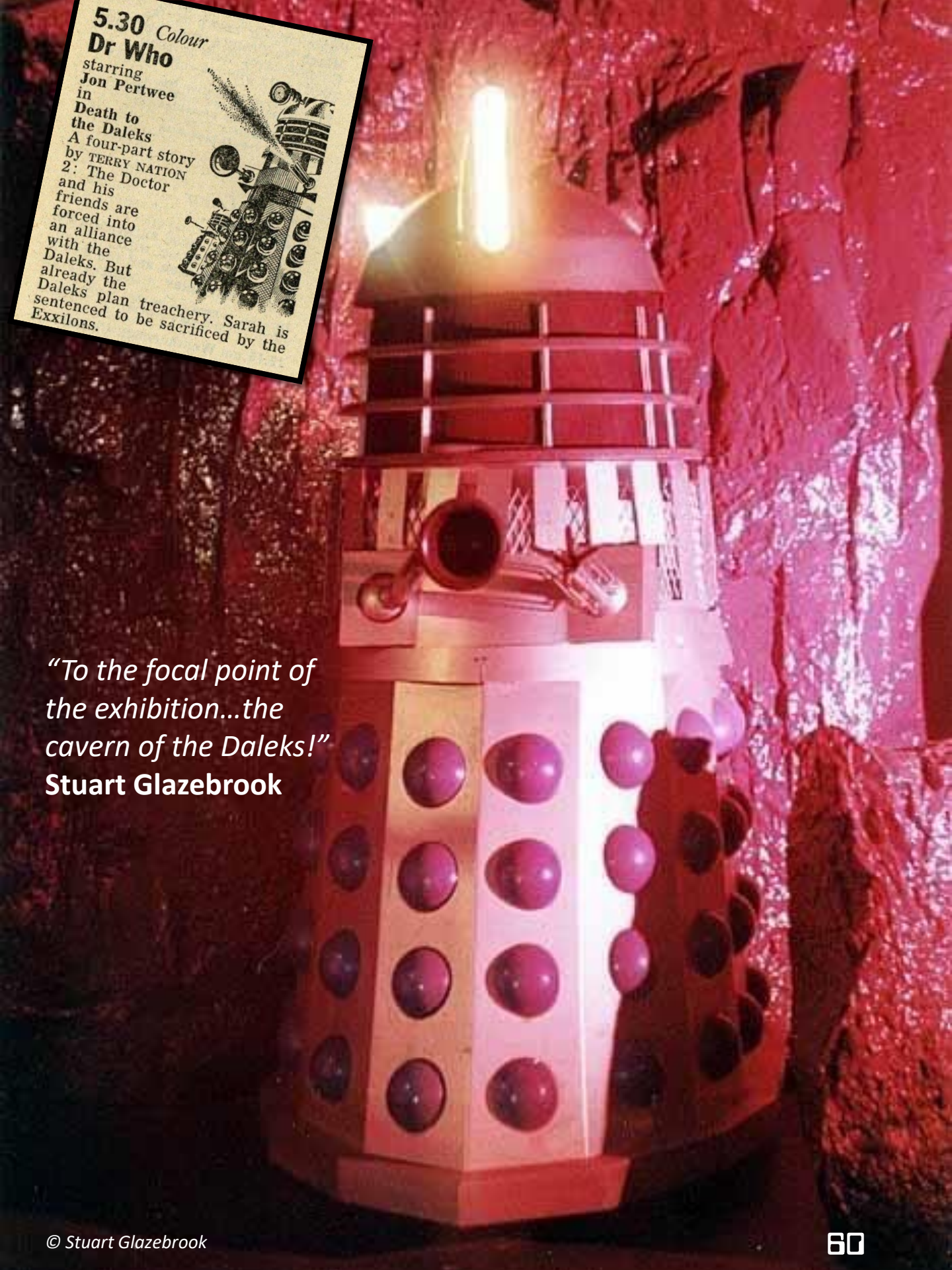


© Blackpool Evening Gazette



© Science Museum, London

The two Daleks in Blackpool in 1974 were built by Tony Oxley and Charlie Lumm for the BBC TV Visual Effects exhibition held at the Science Museum in London. These days they are commonly referred to as SM1 and SM2. Jon Pertwee posed alongside them on the opening day in 1972 (left) and in 1973 they were displayed at Middlesborough Town Hall before their move to Blackpool. A colour image of the pair was available as a complimentary postcard. On the back it read: 'We hope you have enjoyed your visit to this BBC Exhibition. This memento is offered with the compliments of BBC Enterprises."

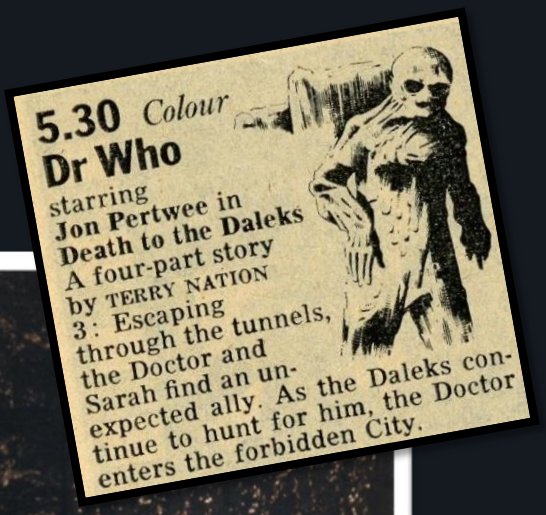


"To the focal point of the exhibition…the cavern of the Daleks!"
Stuart Glazebrook

© Stuart Glazebrook

BLACKPOOL '79

Exxilons


5.30 *Colour*

Dr Who

starring
Jon Pertwee in
Death to the Daleks
A four-part story
by TERRY NATION
3: Escaping through the tunnels, the Doctor and Sarah find an unexpected ally. As the Daleks continue to hunt for him, the Doctor enters the forbidden City.

Alongside Daleks SM1 and SM2 were a group of Exillons from *Death to the Daleks*. Main picture *courtesy Philip Brennan* Inset *© Stuart Glazebrook*

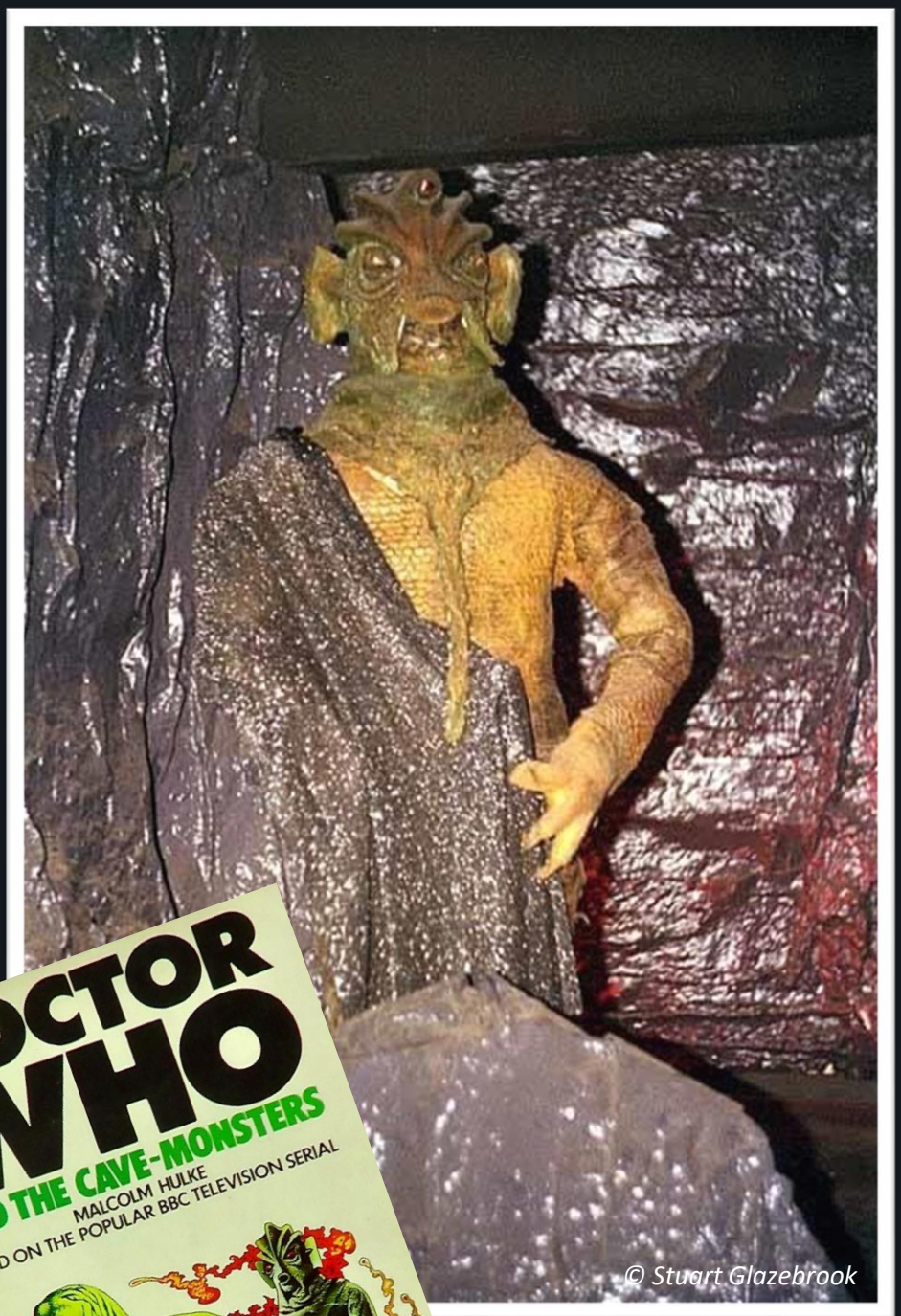
BLACKPOOL '79

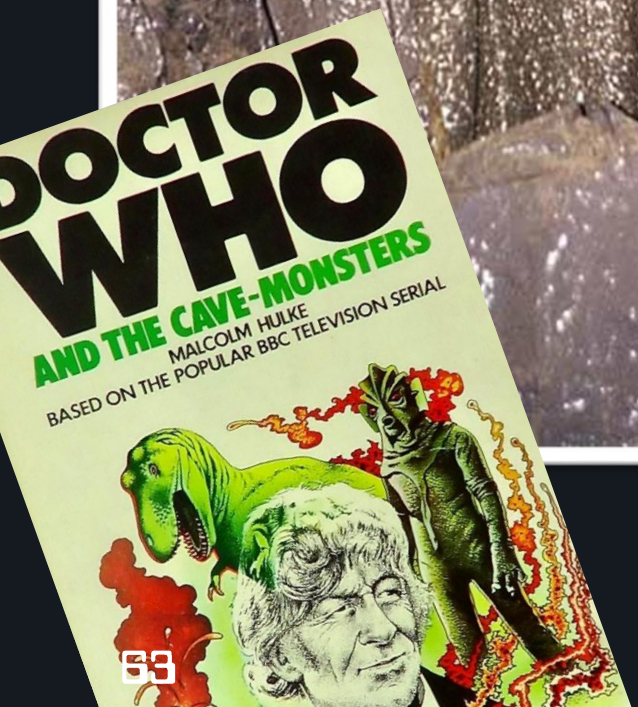
Yeti

The Yeti appeared twice in the fifth season of the series as adversaries of the Doctor's second incarnation (Patrick Troughton). One of the costumes was used in 1973 for the *Radio Times* 10th anniversary *Doctor Who* special. Actors Frazer Hines (Jamie) and Deborah Watling (Victoria) were reunited with the Yeti during a photo shoot that took place on Hampstead Heath. Hines was looking slightly different from his time on the show with a longer hairstyle which he adopted for his role as Joe Sugden in *Emmerdale Farm.*

BLACKPOOL '79

Silurian





The Silurians were a race of bipedal reptiles from the age of the dinosaurs who saw themselves as the real rulers of the Earth.

The bodies were made by costume designer Christine Rawlins and the heads by Gerry Abouaf of the visual effects department.

Integral to the overall design was the creatures' third eye which suggested their natural abilities were more psychic than physical. This was particularly useful for the actors who would have found handling props difficult using the thick latex gloves they had to wear.

In reality the 'third eyes' used 12-volt batteries and were operated by a switch on the foot.

BLACKPOOL '79

The Dalek Brain

One of the oddest exhibits that was displayed at Blackpool throughout its entire run was the fully animated 'Dalek Brain'. Mounted on one of the Console Room walls, next to the Dalek cavern, it fascinated visitors with its constant whirring and clicking behind dark Perspex casing.

This little piece of craftsmanship has a long history – it pre-dates the original Blackpool exhibition by a few years, as it was built by Tony Oxley for the 1972 Science Museum exhibition.

When the Blackpool exhibition closed in 1985 it was thought that the Dalek Brain had been assigned to the skip along with many other props and costumes that were thrown away and destroyed.

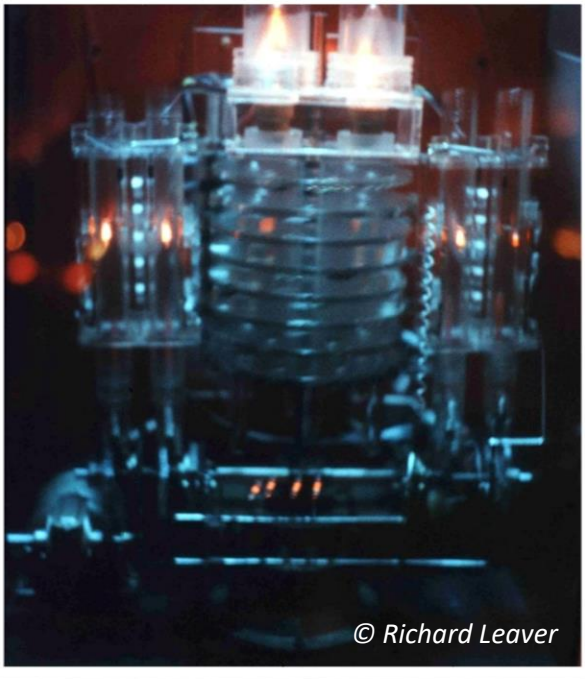
However, it made a reappearance in Blackpool when David Boyle opened his *Doctor Who* Museum in 2004.

Placed on a table in a laboratory set based on the 1976 serial *The Brain of Morbius* it went unnoticed by many visitors including our very own Alex Storer.

"It should have been a mutant writhing nightmare lashing out at anyone who got close."
Richard Leaver

Alex eventually spotted the model in a photograph when we were putting together our original books. "There it was – it had survived all those years. Was that the Dalek brain? Sitting there, among various bits of laboratory equipment? While exposed without its casing, no longer animated or illuminated, there was no mistaking those symmetrical sections of side-tubing and two central lighting units at the top. Perhaps only the Perspex discs from the middle section were missing. I wish I had paid closer attention to the artefacts in that display, as I would have been able to wallow in a little more nostalgia by looking at the now inanimate brain one last time."

At the time of writing the Dalek Brain is missing once again, presumed trashed.



© Alex Storer

Daleks on the Golden Mile...

BLACKPOOL '79

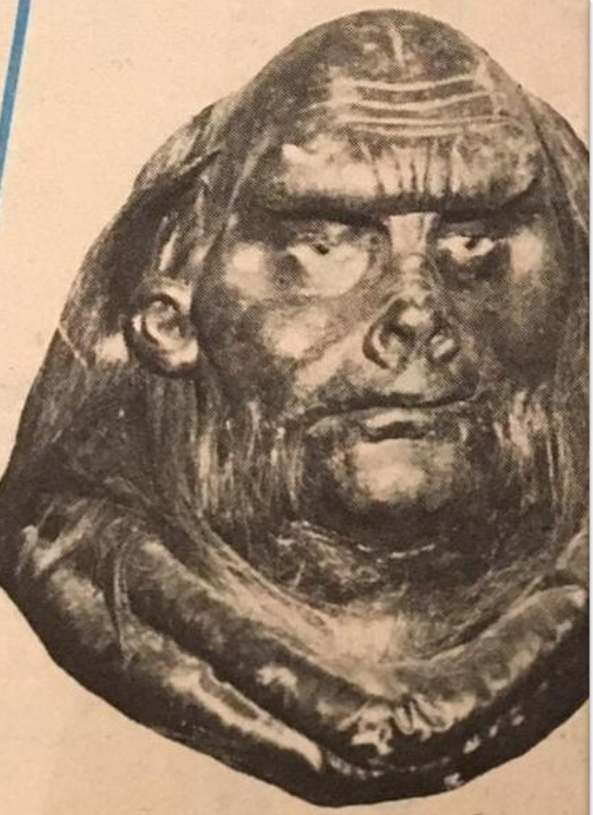
Ogron

THE Tardis has touched down on Blackpool's Golden Mile—and it has brought the Daleks!

And the Ogrons, the Cybermen and a host of other horrors from the "Dr Who" TV series.

They're all featured in the "Dr Who" exhibition staged by BBC Enterprises for the summer season.

This space spectacular has been created by BBC-TV craftsmen and visitors enter through the Tardis—Dr Who's famous space travelling police box.



Courtesy Philip Brennan

...AND WATCH OUT FOR THE OGRONS (ABOVE) AND THE CYBERMEN (RIGHT).

© Stuart Glazebrook

THE SHOP

We hope that you have enjoyed your visit to this BBC Exhibition. This memento is offered with the compliments of BBC Enterprises.

An exciting single is available from BBC Records featuring the television series theme music from "Dr. Who". The B-side of this disc is an intriguing example of the fascinating new and trendy sounds emanating from the BBC's Radiophonic Workshop. This 45rpm stereo record no. RESL 11 is available at the Exhibition and at all record shops.

Advertising card images courtesy Christopher Hill

BLACKPOOL '74

BBC Enterprises Shop

© Mark Worgan

© Richard Leaver

In its first year the exhibition shop sold a limited range of officially licensed items. There was a mix of old and new with badges from previous *Doctor Who* exhibitions sitting alongside Blackpool car stickers and rock.

For fans the shop provided an opportunity to see merchandise collected in one place with books, annuals and records all on sale. There was also the option to have items delivered by post!

SECTION 1: HEAD

All measurements in mm

1 MAKING A FORMER

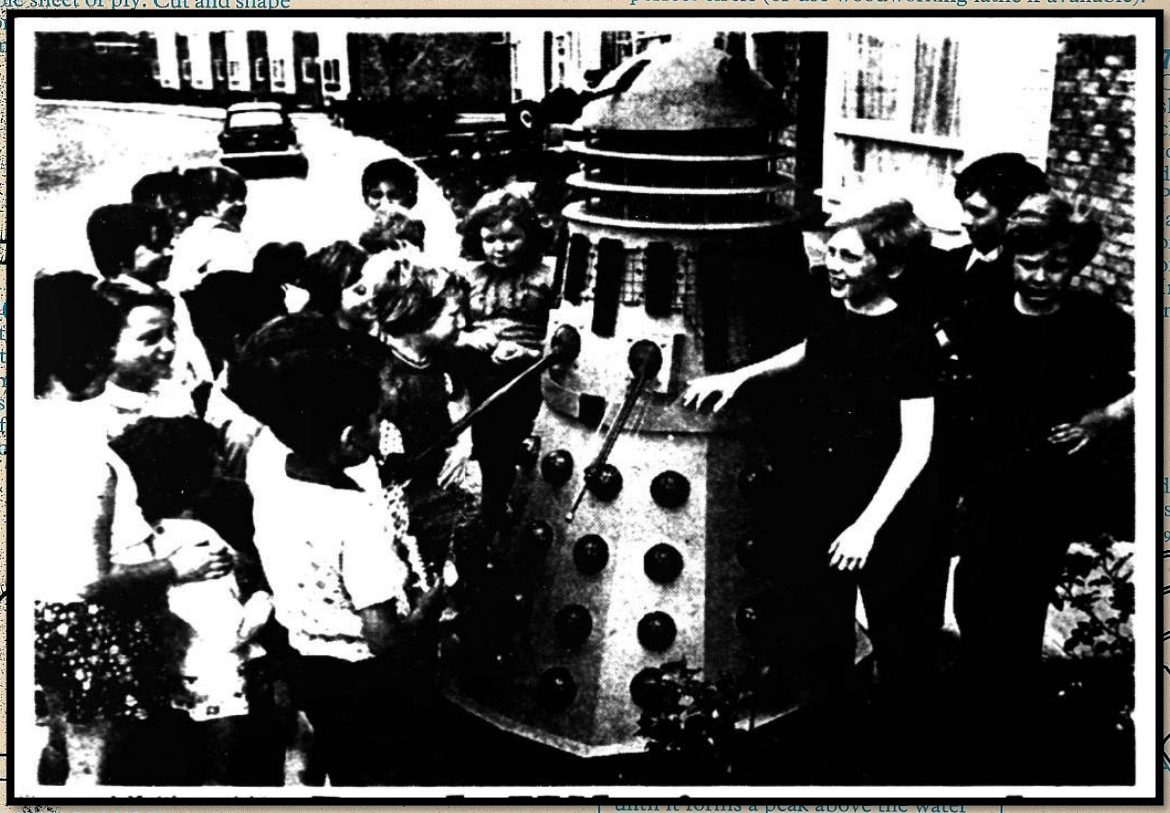
Take a suitable sheet of ply. Cut and shape to make a 'fo
attach to 15 r

blockboard base

2 SHAPIN

Build up soft
Pack the cent
Spin the form
off the excess
Remove the f
leaving the ro
in position.

blockboard base



3 MAKING THE MOULD

Cut plaster-bandage into strips of 500 x 800 mm each.
Dip in water and lay over clay to 5 mm thickness.
Allow 3 or 4 minutes to set. Next, mix plaster (see opposite for method).
Then build up the mould thickness to 25 mm, reinforced
with alternati

Press two woo
outer layer of
while it is still
Bind with strip
hessian scrim.
When dry,
this makes
a stand for
the mould.

5 MAKING

Paint the insid
of the mould
with shellac
and allow to d

Mix gel coat
½ gallon resin
with accelerato
approximately
weight of the r
catalyst, appro
5% of resin weight. But
add accelerator and catalyst
to gel coat *separately*. Do not
mix them t r. Paint on
with brush. Allow to go hard.

6 MAKING THE ANTENNA

Stick 2 sheets of 15mm ply together. Draw 102mm circle on it. Saw of
corners till nearly round. Chisel, file and sand with glass paper to mak
perfect circle (or use woodworking lathe if available).

7 MAKING T

Cut a 2 mm thi
sheet of
clear perspex
to an 80 mm
diameter disc.
Paint eye
any paint will
on reverse side
of perspex.
Insert and glue
into place.

80
35
lboard
s)
95
100
90
70
20

Drill
same
dowel
insert
and gl

line. Stir gently with hands. The mixture is ready when it does not run off the stick.

100 mm diameter wooden ball

circumference

peak
water

Saw off end of
wooden ball.
From circumference
chamfer to circle
of diameter 80 mm
ave

Scoop out to
of 80 mm on

e in warm, soa

me with wet ar
ny defects by

Apply strips of glass matt to the mould and paint with resin. Continue this layering process until approximately 4 mm thick, or 3 layers of glass. Use a paint brush to punch out all the trapped air bubbles from the matt fibres.

When fibreglass is hard enough to cut, trim off the ragged edges with a sharp knife. Then allow it to 'cure' fully for about 24 hours in a warm room. Finally, remove from mould.

One of the items on sale in the shop in 1974 was the blueprint to build your own Dalek.

On Wednesday 24th July 1974 the *Coventry Evening Telegraph* published a story about the Cheshire family who had been to the Blackpool exhibition and decided to use the plans to have a go themselves. Brothers Simon (10) and Matthew (7) had found the project 'pretty tricky' resulting in bus driver dad Robert helping them out. The result was a life-size model that the boys planned to use in their own *Doctor Who* film.

Look Who's enemy has invaded our garden . . .

By YVONNE McGREGOR

THE atmosphere was distinctly sinister in Gainsborough Drive, Leamington.

There, lurking near a dwarf rose bush in the front garden of number 48, was one of man's deadliest enemies — a Dalek.

Could it be the start of a massive invasion of earth by these fiendish creatures, timed with inhuman cunning to coincide with Dr Who's hols, and the annual overhaul of the Tardis?

No, the planet was excused extermination this time round. The Dalek was a lifesize model made by Midland Red bus driver Mr Robert Cheshire and his two young sons, and parked outside his garden.

Exhibition

"As soon as we put it out crowds of local children and some parents began to gather to have a look," said Mr. Cheshire. "I think they thought the Daleks had landed!"

Work began on the model some weeks ago when 10-year-old Simon Cheshire came back from a Dr Who Exhibition at Blackpool with the blueprint for a do-it-yourself Dalek.

He and his brother Matthew, aged seven, found the project pretty tricky, so dad weighed in to lend a hand

Film

"There are very complicated instructions, but the materials are fairly simple, mostly hardboard, chipboard and plywood," said Mr. Cheshire.

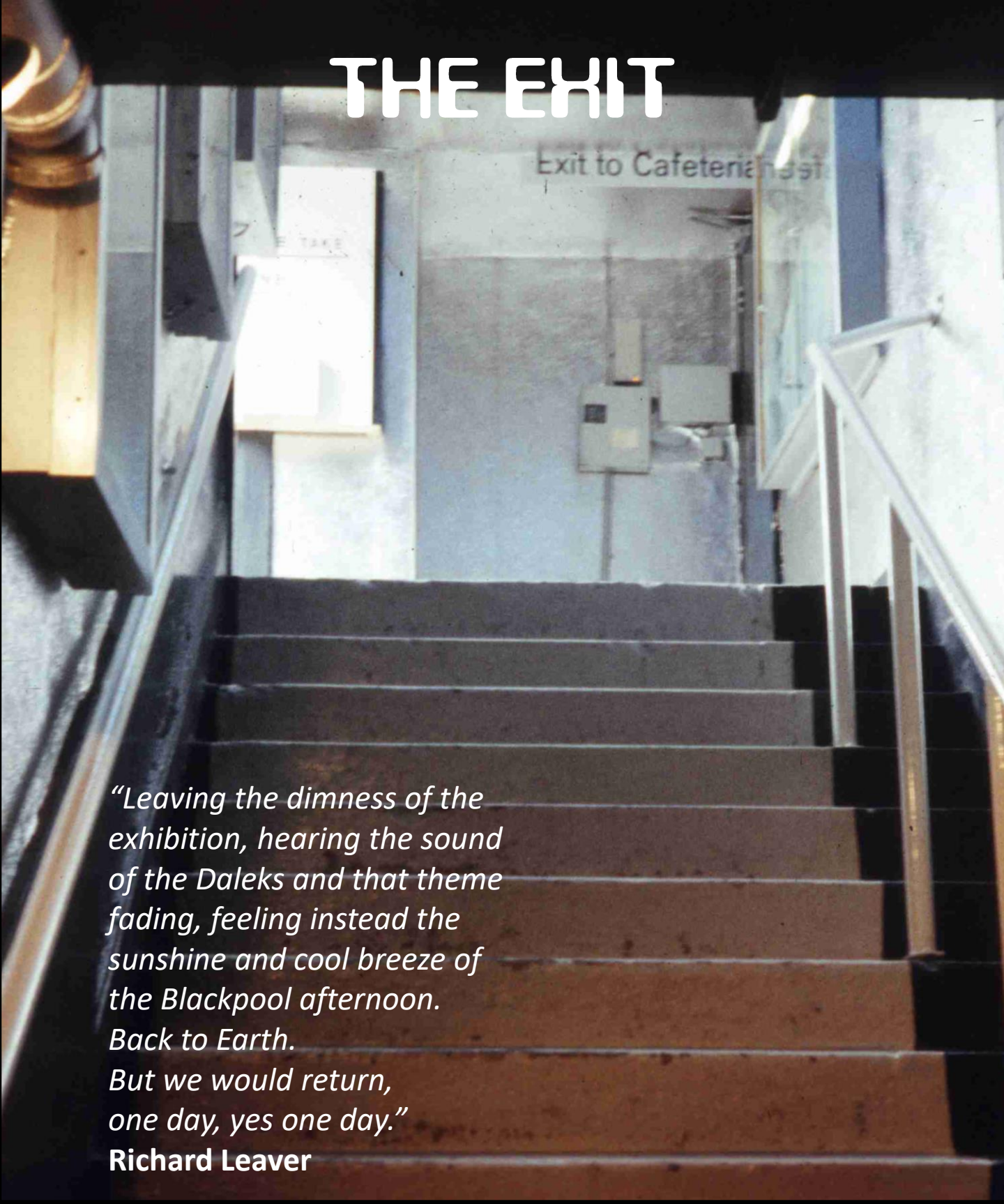
"The 'head' lifts off so that you can climb inside and work the controls — the flashing lights on top and the 'exterminator' in front."

The finished effect is so realistic that Simon and Matthew plan to use the Dalek in their own Dr. Who film which they are going to shoot with a cine camera during the summer holiday.

They will be helped by two of their fellow pupils from Arnold Lodge School, Leamington, John Duke and Robin Chew.

"We hope to make two films with Robin playing Dr. Who in the first one ready started writing the script," said Simon. "I expect we'll all have a go in the Dalek — it's terrific."

THE EXIT



"Leaving the dimness of the exhibition, hearing the sound of the Daleks and that theme fading, feeling instead the sunshine and cool breeze of the Blackpool afternoon.
Back to Earth.
But we would return,
one day, yes one day."
Richard Leaver

© Richard Leaver

Chapel Street, January 2024

© John Collier

ACKNOWLEDGEMENTS

Ronald Binnie

Philip Brennan

Derek Handley

Clayton Hickman

Christopher Hill

Mat Irvine

Richard Leaver

Phil Newman

Alex Storer

Mark Worgan

The family of Stuart Glazebrook

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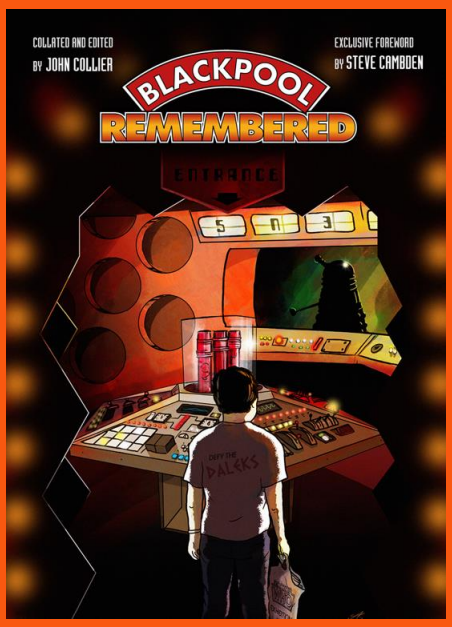
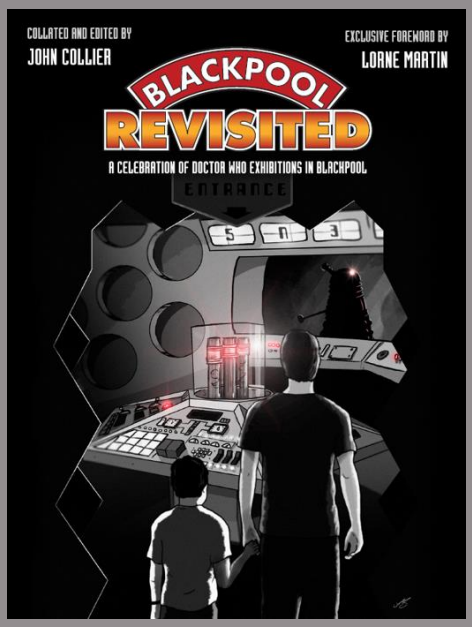
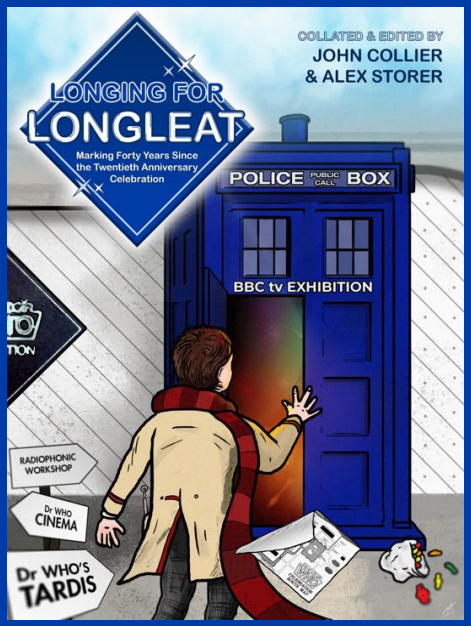


A visual history of the original *Doctor Who* exhibition in Blackpool.

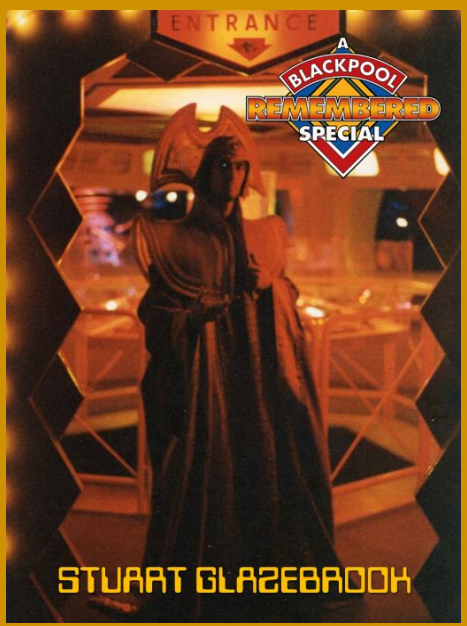


A celebration of *Doctor Who* exhibitions in Blackpool.

BY FANS
FOR FANS
FOR FREE



Marking 40 years since the twentieth anniversary of the *Doctor Who* Celebration.



A celebration of the legendary *Doctor Who* artist and exhibition curator.

https://blackpoolremembered7485.wordpress.com/